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WILL M. CRESSY

BLANCHE DAYNE

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SPECIAL NOTICE.

In order to make its reports as to theatrical conditions for the new season in various parts of the country more complete, THE MIRROR will defer publication of its Fall Number one week, issuing it as of the date of Oct. 2 instead of Sept. 25. Thus the Fall Number will be published on Tuesday, Sept. 28, and the advertising forms therefor will close on Friday and Saturday, Sept. 24 and 25.

TO CORRESPONDENTS.

The Fall Number of THE MIRROR will go to press on Friday and Saturday, September 24 and 25, will be published on Tuesday, Sept. 28, and bear date of Oct. 2. Correspondents who thus far have failed to do so are requested at once to send in the special information required of them, and to mail their regular news letters for the Fall Number so that they will reach this office at least 24 hours in advance of the usual time.

MANAGERS that ventured early in this metropolis, with attractive mediums, have been fortunate beyond all of their kind who have ventured as early in past seasons. The weather has steadily continued at an Autumnal coolness of nights to their great profit.

It is said that the American Federation of Musicians is moving to have Congress so amend the alien contract law that musicians may be included in the "excluded class of laboring men." Many so-called musicians, no doubt, ought to be excluded, and there are some who have entered that ought to have been excluded. There are musicians and musicians.

THE censorship inquiry in London has developed such problems to the parliamentary committee that this body recommends its reappointment for next session. And opinions are strangely diverse as to the merits of the matter. While dramatic authors as a body are practically against the censorship, dramatic critics are divided, and managers and actors seem to favor it. The fact that the committee "reports progress and asks leave to sit again" would indicate that its own members are of diverse views.

CLYDE FITCH.

THE note of regret sounds plainly in all that has been written of the sudden and unexpected death of CLYDE FITCH, yet various newspapers in editorial expression show a strange lack of appreciation as to what this brilliant playwright represented, in their pains to point out what he was not.

CLYDE FITCH's genius was individual, as is all genius; and that he had a great faculty for the theatre no one capable of judgment can deny. From his student days—when with his puppets he was the sport of fellow-students, whose achievements have not been chronicled, as he early played at drama making, throughout a comparatively brief life into which was compressed a prodigious series of works—his gifts for his vocation were unmistakable.

It should not be cited against this remarkable man—as some are inclined to cite it—that he was not a reincarnation of SHAKESPEARE, or that he did not produce plays of the sort that stand to the credit of his more notable contemporaries in this country and abroad. The plays of his contemporaries reflected their own distinct gifts and temperaments, as Mr. Fitch's plays developed from his own artistic personality and his viewpoints.

CLYDE FITCH did not write tragedies, and problems, except as they related to surface matters in the life he depicted, were not among his motives. The romantic, too, as the drama has known it, was useless to him. But his versatility was as remarkable as his industry, and in his later works Mr. Fitch revealed a deeper grasp of life that promised from him, varied in subject and extraordinary in number as had been his plays, dramatic matter of greater substance in line with the years that seemed left to him. His death was untimely.

It is the fashion at the moment to call Mr. Fitch's work wholly ephemeral, but this is an error. It has many qualities that will interest students of future generations, even should the theatre in course of time eliminate it. Like many dramatists of former periods whose work is to-day esteemed for the contemporary values it offers, Mr. Fitch gave in his plays, within their scope, admirable expositions of the manners, the moods, the habits and the verbiage of the people and the time with which they deal. And as the theatre, in many of its mediums, is supposed to reflect these matters as to former periods, there is no doubt that Mr. Fitch's plays have this value as to his period beyond the plays of any of his contemporaries.

The theatre has suffered a great loss in the death of this playwright, a loss which none but those in touch with him and with a knowledge of his ambition—as buoyant and vital at the time of his death as when at first he began his labors—can fully appreciate.

It is recorded that Queen ELIZABETH paid £20 for a special performance of a play of her period, and it is well known that she was an ardent friend of the stage. In fact, it was she who advised the managers of her time—who were actors also—to evade the rogues and vagabonds law by seeking the patronage and protection of the nobles. Twenty pounds in ELIZABETH's time was a great sum compared with money values of this period, for then one might buy a sheep for a shilling, and other things were in like proportion. King EDWARD, following the habit of his modern predecessors, "commands" a performance now and then at Windsor or some other royal residence. In lieu of a money recompense he makes gifts of value to the actors, but greater than these is the value to the players of the publicity consequent upon such performances.

SEVERAL witnesses in the censorship inquiry in London have declared that every play should be acted once, and that if proceedings against a play are necessary they should be taken after production. This of course is on the theory that every play in which some intelligence—either managerial or of a cult—sees possibilities of one kind or another should have the only sort of trial that is conclusive as to drama. And it is a proposal that would greatly broaden the dramatic prospect if acted upon.

PERSONAL



ADAMS.—The accompanying picture of Maude Adams is the most recent photograph of this popular actress. Miss Adams is preparing to open her season in her play of last season, *What Every Woman Knows*. She will come into New York following John Drew at the Empire Theatre. Besides the Barrie play she will give special performances of *Twelfth Night*, playing Viola. Miss Adams' appearance as Viola will be her first Shakespearean venture in New York since she played Juliet to William Faversham's Romeo.

HAWTREY.—Charles Hawtreys is going to give up the dual role of actor-manager and be simply actor, at least for the present. In an announcement from London last week he said the difficulties of a London manager are becoming greater every day, especially those managers who cannot compete financially with the wealthier producers. Mr. Hawtreys began his career at the Prince of Wales Theatre in London and had his first big success in his production of *The Private Secretary*, which he had adapted from the German of Von Moser. He came to America first in *A Message from Mars* and *The Man from Blankley's*, both of which plays he had produced in London in 1899-1900. After a tour in vaudeville here he returned to England in 1905, making several productions and reviving two or three of his old pieces. A tour with Ethel Irving in *Time Is Money* and *Lucky Miss Dean* was a part of his experiences after his return.

FAVERSHAM.—William Faversham, accompanied by Mrs. Faversham, returned on Sept. 4 from a vacation spent at their Summer home in Sussex, England. All Summer Mr. Faversham has been at work on his next play, *Herod*, by Stephen Phillips, which he will produce after a short tour in *The World and His Wife*. In the latter part of October he will come to the Lyric Theatre to present *Herod* and a series of light interludes. Later in the season he expects to produce *Orestes*, by Richard La Gallienne, for matinees at the Lyric. A new comedy by Charles Frederick Nirdlinger will be put on some time in the Winter, and also a new play by a new author. Mr. Faversham has brought with him several manuscripts, including two plays by J. Comyns Carr, *The Widow*, by Captain Kendall and *Tristan*, the *Fool*, by Hardt.

GENEE.—Adeline Gnee arrived in New York on the *Baltic* on Sept. 5, to begin rehearsals for *The Silver Star*. She was accompanied by her uncle, Alexander Gnee, who will stage the ballets in which the dancer is to appear. This will probably be *Mile*, Gnee's last season on the stage. She has already announced her engagement to an Englishman, and her intention of retiring when she is married. The new production in which she is to appear will open in Atlantic City on Oct. 4 and come to the New Amsterdam Theatre on Oct. 25. The piece is by Harry B. Smith with music by Robert Hood Bowers.

LANGTRY.—Mrs. Langtry, who is said to have written sixty thousand words of her memoirs, will soon put forward a novel entitled "*All at Sea*." It is said to be a light and breezy tale, dealing with worldly people and perfectly unemotional, with a fresh and ingenious plot. A pretty woman and her husband agree to live apart during a sea voyage, the wife posing as a widow, the husband as a bachelor, and this, by the way, would not make a bad subject for a comedy.

ROSTAND.—Edmond Rostand, although but forty-one years of age, has a son just turned twenty-one who has translated the elder's *Chanticleer* into English.

The Usher



There are striking contrasts in the estimates in the newspapers as to the value of the work of Clyde Fitch to the stage and the public of his time.

Several journals of note call him merely "clever" and dismiss his plays as ephemeral products.

Yet time will no doubt reveal values in Clyde Fitch's work that have escaped most of the critics and many others who are writing about him.

And it is gratifying to note that here and there he is fully appreciated. The *New York Times*, for instance, believes "he will surely rank with Augier and not below Farquhar and Vanburgh, if not with Congreve and Sheridan." And why not? There are elements in his work as illuminating as to life in his period as was the work of these dramatists in relation to their periods. One advantage they enjoy is furnished by the glamor that time imparts. The world is slow to appreciate.

An estimate even more favorable to Fitch comes from the *Baltimore News*, which says that "he had the deft stage aptitude of a man like Scribe and the capacity to create current contemporary life like Halevy." And the *News* goes further: "He was more true to the men and women of his time," it says, "than the English group, Pinero, Jones and the rest, misled by high tragedy ambitions often tragic in their outcome." Thus discernment in some quarters bears down hasty conclusions in other quarters.

Aside from the fidelity with which Fitch viewed and pictured life in its lighter aspects stands the bulk of his achievement. It is a remarkable work to produce sixty plays before reaching the age of 50 years, but it is more remarkable that at least thirty of these plays won measurable success, while several of them will stand as models of their types.

The Mississippi River has had its floating theatres for generations, and of late years the Ohio has carried these amusement institutions, but a floating theatre just completed by W. R. Markle at Parkersburg, W. Va., is probably the final word in such playhouses. It is designed to visit cities on the Ohio like Marietta, Wheeling, and even Pittsburgh, and then go up the Monongahela to Morgantown during the Autumn, while during the Winter it will operate at Southern points on the way to New Orleans.

This new floating theatre, which will be towed by a steamboat, is said to be the finest of its class afloat, while it rivals many permanent theatres in its capacity, furnishings and accessories. It can accommodate 1,500 persons in its parqu岸, balcony and seventeen boxes. The stage is large and well fitted; there is a cooling plant and a compressed air apparatus for cleaning. The compressed air will also operate a large calliope on deck, and an electric plant will furnish 1,800 incandescent lights for theatre use.

Vaudeville and musical comedy will be furnished to river residents, and a band, with free vaudeville acts, will excite curiosity in some public place in each city visited prior to the main performance.

Practically coincident with the expression of *THE MIRROR* on melodrama, the *Brooklyn Eagle* has an editorial on the same subject that contains matter of interest.

The *Eagle*, noting the recent revival in Brooklyn Borough of an old Drury Lane melodrama, remarks that the play has lost its appealing power. "The change is not with Drury Lane melodrama, which is the same yesterday, to-day and forever, but with the New York public and with theatrical conditions here," says the *Eagle*. "The essence of melodrama is that its central situation should be illustrated by some great spectacular or mechanical device which reinforces the dramatic situation by arousing the same

sort of wonder to which Vincent Crummels appealed with his tubs of "real water." In the specialization of theatricals we have relegated the great spectacles to the Hippodrome and Coney Island, where they can be produced on a scale which the limits of most theatre stages make impossible." And the *Eagle* adds:

But there is a deeper reason for the decline of melodrama. Those plays deal with elemental passions. "Battle, murder and sudden death" are the chief of their diet, but they cook their fare in an elemental way which has become stereotyped with time. Now of late years this same material of melodrama drawn from the United States, has been used by dramatists able to breathe into it the breath of life and sometimes to infuse it with a spirit of poetry, of which the playwrights of Drury Lane never dreamed. Plays like *Arizona*, *The Witching Hour*, and *The Great Divide* are melodramatic in their substance, as, indeed, are *Macbeth* and *Lear*. But the American authors followed the ideal of the dramatist of the old Globe in London rather than that of the newer Drury Lane, in committing their elemental stories to characters of flesh and blood, instead of the mere stock types from the theatrical storehouse. By giving to them that touch of nature which makes the whole world kin they have emphasized the puppet-like quality of the plays which pleased our more simple-minded fathers, by the aid of scenic devices wonderful in their day, and their unfitness for this dramatically sophisticated generation.

The distinction here pointed is not unlike *THE MIRROR*'s statement that the public still likes melodrama, and will still enjoy it if it embodies modern improvements, for really the particular elements that make them novel in the plays pointed out by the *Eagle* are not ancient—Shakespearean—at all, but absolutely modern, in line with the modern habit of thought as to social and human dilemmas.

Are the Summer parks to suffer an eclipse of popularity?

A manager writing to a member of *THE MIRROR* staff says this has not been a good Summer for parks; that there has been much rain, and that it seems that the park days are about over.

The park days really are about over for this year, but this manager does not mean that. He adds that he has received reports from various localities to the effect that park patronage has been on the wane. This is so, he says, because the people everywhere have had too much amusement "and must be left alone for a while in order to appreciate entertainment."

There may be something in this, and there may not be. It is possible that the craze for parks—for it has been a craze—has resulted in locating these amusement resorts in places so environed that no adequate patronage could be expected for them. Every city of any considerable size has in its environs a "Coney Island" or the like, most of them reproducing some of the minor features of the real Coney Island, which promises to continue to be "the playground" of hundreds of thousands of this metropolitan community as well as of other hundreds of thousands of sojourners here, for it has no duplicate.

Yet other cities of size will probably continue to support Summer parks also, for these are resorts not erected for a day or a Summer. They afford, aside from varied amusements, many features of outdoor life which will always attract in hot weather.

The truth seems to be—if Summer parks are declining—that it is the smaller parks amid meagre populations that suffer and will suffer from stagnation. The larger places in or about great centres of population must continue to be popular.

George Sylvester Viereck recently wrote for the *St. Louis Mirror* a series of essays entitled "Confessions of a Barbarian." One of these was based on an interview with George Brandes, the Danish sage.

A copy of this particular essay having reached Brandes, he wrote to Viereck correcting various statements by the latter. In his categorical correction this paragraph appears:

The grave of Hamlet is not in Elsinore. Hamlet, according to the legend, was a minor vassal king in Jutland; he never saw Zealand. But when the English, in their ignorance, asked for his grave, an innkeeper by the name of Mariniats, near Elsinore, erected a stoneheap there some twenty years ago, and called it the grave of Hamlet. Thither people make pilgrimages to-day.

And, if this be so, no matter how profound the reverence for Shakespeare and how great the admiration for Hamlet, as Shakespeare drew him, pilgrimages to this particular work of the enterprising innkeeper should cease.

AFTER SEVENTEEN YEARS

In connection with the revival of *King Lear* at the Haymarket Theatre, London, it is interesting to note that the last time it was performed in that city was Sir Henry Irving's revival at the Lyceum on Nov. 10, 1892. On that occasion Sir Henry was *Lear*; Ellen Terry, Cordelia; William Terriss, Edgar, and Frank Cooper, Edmund.

FRANK KEENAN.



Frank Keenan, now general stage director for Henry B. Harris, is pictured above as he appears in private life. Most people think of Mr. Keenan as Jack Rance, or General Buck Warren, or as some one of the stage characters he has made seem real during the last few years. Mr. Keenan's new work will be evident in the excellent staging of Harris productions, already evident in *Such a Little Queen*.

THE NEW THEATRE.

Official Announcement Placing Sothorn and Marlowe at the Head of the Company.

The first official announcement made by the New Theatre was delivered last week in this form:

The Messrs. Shubert have arranged with E. H. Sothorn and Julia Marlowe, who sailed yesterday (Sept. 8) from London to New York, to become members of the New Theatre company for the New Theatre season of twenty-four weeks, beginning with the opening performance. After the termination of this engagement they will go on tour as co-stars under the Shubert management, presenting their old Shakespearean repertoire and other plays.

The complete cast for the New Theatre will be announced shortly.

It is likely that their first appearance will be in Shakespeare's *Antony and Cleopatra*, though *A Winter's Tale* has been rumored as the first production. Rose Coghlan, Beverly Sitgreaves, Olive Wyndham, Beatrice Forbes-Robertson, Mrs. Sol Smith, Leah Bateman Hunter, Charles Cartwright, Ferdinand Gottschalk, and Jack Wendell have all been mentioned as members of the company.

SOCIAL ENTERTAINERS.

The diversion of smart Americans who are nowadays given to organizing vaudeville performances of their own is by no means a novelty in social circles. Many years ago there were such amusements in London, one notable performance being given at a fashionable house. Henry J. Byron appeared as "Professor Byron," with a troupe of performing dogs, as was at first supposed. But the canine company proved to be clever boys from Drury Lane, artfully disguised and skilfully trained. Their intelligence in answering questions by means of cards, alphabetical blocks and the like afforded a happy burlesque on the cleverness of real dogs educated for such shows. Other appearances at this performance were made by Sir Arthur Sullivan, then plain "Mr." Arthur Cecil, Fred Clay, Montagu Williams, Shirley Brooks, then editor of *Punch*, and various more or less famous persons.

HIS SON A CRITIC.

The general public may not know that the late George Manville Fenn, the novelist, was also a dramatic critic. And he is followed in this branch of journalism by a son, Frederic Fenn, who is dramatic critic for the *London Daily Graphic and Truth*.

NOT A NOVELTY.

The appearance of a thief in decent guise—including evening dress—is by no means a novelty as illustrated in *Arsene Lupin*. Older theatregoers remember the Spider, who in like attire was a burglar in *The Silver King*.

PROGRESS.

On the site of the old Globe Theatre, London, with which Shakespeare was associated, a brewery now stands. It is said that not a landmark of his time remains in London.

MAINTAINS A FOREMOST PLACE.

Oakland (Cal.) Enquirer.

THE NEW YORK DRAMATIC MIRROR makes its appearance in a new and attractive form. It is compact in shape, but contains more pages and illustrations and a larger variety of news of interest, not only to the members of the dramatic profession, but to theatregoers in general. Under the able editorial management of Harrison Grey Blake *THE DRAMATIC MIRROR* maintains a foremost place among American journals devoted to the interests of the theatrical profession.

The Matinee Girl

CLYDE FITCH has gone. Gone, too, is the line of playwrights, beardless pessimists, who said: "It's no use to write society comedies. Clyde Fitch's brand must be on them all."

All who knew him, even the beardless pessimists, mourn the passing of Clyde Fitch. Even those strongly self-centered individuals who dreamed dreams of what they might do if Clyde Fitch were out of their way grieve for him. Though their path is no longer obstructed they miss a radiance that is as welcome as rare, the great, pervading light of kindness. Clyde Fitch was one of those—would there were many more—who did not spare praise, was never niggardly of the kind word. Whenever I have heard his name spoken and there was one present who had looked beneath the mere surface of the man, I heard some story of the kindness of Clyde Fitch.

Laura Nelson Hall told of his coming behind the scenes the first night of "The Easiest Way" to speak briefly his "Well done!" of her performance. Julia Dean has pasted in her scrap book the words of encouragement he had written to her. Clyde Fitch never wrote a brutal letter in his life. If he couldn't write kind ones he forgot to answer. Zeida Bears told all who would stop to hear how loyal was Clyde Fitch to his friends, how he stood by through years and storms. Dramatists in embryo who confided to him their hopes of future fame repeated his gracious expressions of interest. The late playwright was one who could be at once graceful and sincere, a most rare accomplishment.

He obeyed the great law of kindness. He believed and acted as though he believed "Kindness is God's view of persons and things."

I have known two Clyde Fitches. The first was the slim, boyish, inclined-to-whistle, enjoy-everything-because-it-is-so-new Clyde Fitch of nine years ago. That was in his first full dawn of his success. Four of his plays were running on Broadway. Others were earning many dollars for him nightly on the road. He was thirty-five and his self-earned income was \$100,000 a year. He was showing me the dainty treasures of that blythe house of his at 118 East Fortieth Street, where a tiny fountain played in the white marble entresol, and upstairs a replica of a drawing-room at Versailles was his library. He was blithe and boyish and delightful. Suddenly a memory of other days stopped the laughter. His step turned suddenly heavy. He fixed upon me the eyes of a tired old man.

"If you people of the press had come sooner!" It was the only trace of bitterness I ever saw in the pleasing Fitchian personality. That quickly passed. The shadow of the hungry days of debt, of garret experiences, of his attempt to placate an impatient landlady to whom he was six weeks in arrears of rent by spending his last dollar and a half for an American Beauty rose for her, had fallen upon him. "My plays were as good then as now," he said. Then the bitter mood passed.

His mother, a handsome woman whom happiness made lovelier, stopped at the door of one of the newly furnished rooms. "Isn't it beautiful, and isn't he a wonderful boy?" she asked. That mother called for Europe on a Friday when the cable announcing her son's illness of the day before arrived. On Saturday he died. The news greeted her when she landed. Clyde Fitch was the only child. Brotherless and sisterless, he early found his mother his comrade. So she remained.

The second Clyde Fitch was the one of last year, stouter, more florid, no longer punctuating his remarks by whistles. Of manner a little graver, as though continual work and the weight of many responsibilities had told somewhat upon him. But still with the atmosphere of youth fending off the encroachments of middle age. But whereas the old Clyde Fitch had been conciliatory, by no means sure of himself, the new had found his footing and was firmly placed upon it.

He talked of criticisms, and said: "A man should sift and weigh them, learn all he can from them, but not be changed from the course he had chosen by them. For a long time I did what others wished. Now I have reached the point where I can do as I myself wish."

Prosperity had not spoiled Clyde Fitch. It had given him a clear vision of his aim. The last time I heard Clyde Fitch's voice was a few months ago, when he had come to the telephone of a mountain inn to reply to a strange long distance query: "What is the most attractive age of woman?" I asked. His reply was instant and Fitchesque.

"Every age is the best age of woman. At this time the most attractive woman I know is seventy-two and the center about which a delightful coterie revolves. She is beautiful and vivacious and most entertaining. Were it not for her white hairs I should say that she is 'a bully fellow.'"

"Personally I don't like them under three. But from that age their attractiveness extends into infinity for me. It has no end. I am a great admirer of the sex. I think I am a polygamist."

"At thirty a woman begins to be dangerous. She knows herself and she knows

poor, helpless man, and can pull him whither she will. In a sense she is the most attractive of women, for she has reached the danger point of attractiveness. The period of dangerous attractiveness can be indefinitely prolonged. With some women it never ends. It is the midsummer of life, and to some happy women Autumn never comes."

Nine years ago I wrote of Clyde Fitch what I still believe: "He skates over the serious things of life, though he is fully aware they are there and has a master philosophy of them all. He believes that the real things of life are to be lived, not to be discussed."

Clyde Fitch will have disciples and imitators. He will have no successor. In deftness of touch, in indicating by delicate surfaces the nature depths beneath, in curious understanding of the internal woman manifested by slight externals, he was unique.

Julia Dean, from a slow steamship approaching Liverpool, writes: "What a splendid cure for tired, nervous people! I have had nine days of perfect rest, lots of fresh air, some exercise, no powder on face nor rat in hair, regular meals and tons of sleep, and stayed away from people."

Mrs. Jack Haverly, self-styled "the old soldier," and deserving the title, for she is the valiant widow of an officer in life's army, has returned from many months' imprisonment in a hospital. At Atlantic City, where nurses watched admiringly and sympathetically Mrs. Haverly's battles with pain after a serious operation, they seldom used her name. They preferred their own characterization of her: "That cheerful woman with the big gash in her side."

If you are good enough to deserve it, Lansing Rowan may invite you to loaf with her next season in the white cottage she has named "Heart's Desire." It's a long journey thither, but she declares it is well worth while. "A far more wonderful country than California, I believe, is British Columbia," says your hostess-of-next-Summer-maybe.

Many letters of congratulation, far more sincere than such messages usually are, have gone to Isetta Jewel since Charles Frohman made choice of her for leading woman for Otis Skinner. More sincere because there is no slightest chance for carping doubt that Miss Jewel has earned her elevation from the stock ranks by the supreme honesty of hard and intelligent work.

"It's simply awful to think of pulling out for the road again," sighed Louis James from the veranda of Naboclish, his Summer home beside the roaring Atlantic.

"I'm awfully anxious to start on the road again," said Rose Stahl from an island of rug in the middle of a trunk-filled room, where her maid was packing.

Here were the two poles of opinion. It was Miss Stahl's which I was moved to doubt. Instantly I became an interrogation point.

"Because," patiently explained the Chorus Lady, "New York is always one big worry to me. It offers so many distractions that it is distracting. When I go on tour I expect to rest, and I do."

Again the human why looked an interrogation point.

In spite of travel I make it a rest," she says. "I study how to make travel restful. For instance, if I have only three hours in a place I take off my clothes, I wrap myself in a dressing-gown and lie down, flat on my back, and read. I read all the time while I am traveling. It is an actor's time to get wise."

Mrs. James looked reproachfully at her groaning husband. "You know we manage to be comfortable on the road," she said.

"We take long walks instead of wallowing ourselves in at hotels. If you would only order straight last shoes."

Straight last shoes are a revered relic of Mrs. James' childhood. "Way down in old Kentucky her mother ordered both shoes made exactly alike for her children. 'It's all nonsense that a person's feet should be different. Make the shoes alike and the feet will be alike,' said that wise parent. So it happened that Mrs. James knows no right nor left in the matter of shoes, and that ten miles seems to her a mere 'nice little walk.'"

But it was to a more serious consideration than bodily comfort that Miss Stahl, who is but slightly corporeal, harked back.

"I like the road because we must never let down there," she said. "We know we have a new audience to please every night. And they're very critical on the road. I have to play Bridgeport next week, and I'm dreading it almost as much as I did my first night in London. Honest! I always feel that I must give every audience my best. I feel strangely toward my audiences. I am always grateful to them for coming to see me. I have a reverence for them and for my work."

The tears that are always close behind Rose Stahl's eyes filled them now. "It is

like a line in Channing Pollock's play, 'Such a Little Queen.' Elsie Ferguson, who plays the Queen so beautifully, takes up her crown and looks at it and says, 'So many queens have worn this crown and tried, as I have, to wear it worthily.' That is the way acting seems to me. I want to play my part worthily."

Grace Filkins as the American Widow is beautiful and chic and clever. The audience enjoyed her coquetry, her irresolution and her final capitulation to Cupid, but over the play and the player lay the shadow of a memory. I do not refer to the memory of The Marriage of Kitty, which the remarkable similarity of some of the situations in the two plays suggests, must have lived in the author's mind, but to the ghost of Clara Bloodgood, which Miss Filkins all unconsciously raises. The stage personality of these two actresses is strikingly similar. Each had a hard, glittering quality of beauty suggesting that they live more above the eyebrows than beneath them. Each had a metallic magnetism. Don't forget that there is a vast quantity of magnetism in some metals. Each was specially gifted for the portrayal of the brilliant, volatile, not overburdened with heart, society woman. In Grace Filkins we see Clara Bloodgood's successor in the portrayal of such roles, plentiful in life, frequently seen in stage counterparts. This is not a dull prospect. The shadow is in reminiscent thought of brilliant, ambitious Clara Bloodgood, prey of moods and of one of those black hours of soul eclipse that precede self-indicted tragedy.

NEW ZEALAND NOTES.

Theatrical Activity in Wellington and Throughout the Island—Notes of Players.

WELLINGTON, Aug. 10.—J. C. Williamson's Jack and Jill Pantomime company, after a successful tour of the South Island, passed through Wellington en route to Auckland, where they opened a season last night. Wellington will be played from Sept. 2 to 10.

Hugh J. Ward's new comedy company, the present playing a season at the Melbourne Princess, is due to commence a tour of the Dominion early next month.

The North Island tour of Meynell and Gunn's Opera and Pantomime company was a great success.

It is said that Ben Fuller, of the Fuller Proprietary, is in London trying to float a company to establish skating rinks in the four centers, and also the large towns of the Dominion.

The Royal Pictures Syndicate and West's Pictures have joined forces, and are to have a new theatre built in Wellington. It is to be opened on Jan. 20, the anniversary of the Royal Pictures opening in Wellington.

West's Pictures are at present touring the West Coast of the South Island. Business medium.

Eri Thomson (Melba's discovery) has gone to Melbourne to study Italian and French. Her musical tuition commences with Madame Melba in September.

Fullers are doing fairly good business at their various theatres with pictures.

The New Zealand tour of the Geach-Marlow Dramatic company has been brought to a close. The tour was only fairly successful.

The Allan Hamilton Dramatic company, after a successful tour of the North Island, opened its South Island tour last Friday evening at Christchurch.

It is claimed that the box office receipts for the opening night of Nellie Stewart's Auckland season is a record for the house at the prices.

There are no fewer than thirty-seven picture shows at present showing in the Dominion. How some of them manage to get along it is hard to say.

Meynell and Gunn's Dramatic company, which is filling in the dates originally intended for the opera company, is showing to capacity business with Lucky Durham and The Hypocrites.

The Julius Knight Dramatic company is due to commence another tour of the Dominion at Auckland next month.

The Wellington season of the Pollard Opera company was not a great success. The company is at present playing a season in Christchurch.

Tommy Burns, ex-champion boxer, commenced a four weeks' tour of the Dominion at the Wellington Opera House last evening. The show consists of boxing, etc., and the usual pictures.

A NEW MANTELL PLAY.

William A. Brady has secured for the use of Robert Mantell a new play, written in blank verse and modern in subject, by James Bernard Fagan, an Englishman well known for his contributions to the London Mail. The piece will be produced about the middle of the season just opening. In the meantime Mr. Mantell's regular season will open Sept. 13 at Asbury Park. The actor now has thirteen plays in his repertoire and one new one aside from that spoken of above.

MAETERLINCK PRESENTS MACBETH.

Maurice Maeterlinck and his wife, Georgette Leblanc, gave Shakespeare's Macbeth last week in the grounds and house of the ancient Benedictine Abbey of St. Wandrille, their home at Candelet-en-Caux, France. The audience, limited to fifty, found vantage points in windows and nooks and corners, while the players moved from place to place in the rambling abbey.

SOUTHERN MANAGERS' RESOLUTION.

The following resolution is a part of the proceedings of, and was unanimously adopted at the meeting of the Association of Southern Theatre Managers held in Atlanta, Ga., Aug. 23 and 24:

Whereas, The National Association of Theatrical Producing Managers of America issued on Aug. 6, 1909, a circular letter known as "Bulletin No. 30," calling attention of its members to the existence of graft, extortion and discrimination against producing managers, and calling upon each member to report all cases of graft, extortion and unjust discrimination which they may discover, together with any and all unsanitary or unclean conditions in front or back in theatres in which the members' attractions appear, and

Whereas, It is the sense of this board that the practices and conditions complained of are inimical to the best interests of this association, and should be stamped out; be it

Resolved, That the board of directors of the Association of Southern Theatre Managers approve the action of the National Association of Theatrical Producing Managers in its efforts to eliminate from all theatres of this country all such practices as are detrimental to the theatrical interests; and to assist in attaining this desirable result, the board of directors directs the secretary of this association to request the secretary of the Producing Managers' Association to furnish the Association of Southern Theatre Managers with full and complete copy of any charges that may be made against any member of this association, and the secretary shall present such charges to the next meeting of the board of directors, and for such action as it may deem proper.

Any member who shall have charges preferred against him shall be given a fair and full hearing and trial before the board of directors, and if found guilty shall be reprimanded, fined, suspended or expelled, in the discretion of the directors, subject to an appeal to the next meeting of the association, whose decision shall be final and binding. The secretary is instructed to forward copy of this resolution to proper officers of the National Association of Theatrical Producing Managers of America.

JAMES WELLS, President. H. L. CARDOZA, Secretary.

HAMILTON THEATRE BURNS.

The Savoy Theatre, Hamilton, Ont., was burned early on the morning of Sept. 1 from an unknown cause.

CURRENT AMUSEMENTS.

Week ending September 13.

ACADEMY OF MUSIC—Italian Grand Opera 30 to 32 times.
ALHAMBRA—Vaudeville.
AMERICAN—Vaudeville.
ASTOR—The Man from Home—367 times, plus 5th week—34 to 41 times.
BELLEVILLE—The Matrimony a Failure?—4th week—34 to 41 times.
BIJOU—A Gentleman from Mississippi—353 times, plus 6th week—42 to 49 times.
BROADWAY—The Midnight Sons—16th week—127 to 134 times.
CASINO—James T. Powers in Havana—177 times, plus 43 to 50 times.
CIRCLE—McIntyre and Heath in Hayti—3d week—18 to 25 times.
COLONIAL—Vaudeville.
COMEDY—Walker Whiteside in The Melting Pot—3d week—9 to 16 times.
CRITERION—The Flag Lieutenant—2d week—17 to 24 times.
DALY'S—Billy—7th week—50 to 57 times.
EMPIRE—John Drew in Jack Straw—113 times, plus 3d week—8 to 14 times.
FOURTEENTH STREET—Vaudeville and Moving Pictures.
GAIETY—The Fortune Hunter—2d week—10 to 17 times.
GARRICK—Hattie Williams in Detective Stories—4th week—34 to 41 times.
GRAND OPERA HOUSE—The Three Twines—280 times, plus 8 times.
HACKETT—Such a Little Queen—3d week—17 to 24 times.
HERALD SQUARE—Otis Harlan in A Broken Spell—5th week—34 to 41 times.
HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—2d week.
HUDSON—An American Widow—2d week—9 to 16 times.
HURD AND BRAMON'S—Knickerbocker Burlesques.
JARDIN DE PARIS—Closed Sept. 11.
KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
KNICKERBOCKER—The Dollar Princess—2d week—8 to 14 times.
LIBERTY—Lillian Russell in The Widow's Might—1st week—1 to 8 times.
LINCOLN SQUARE—The Squaw Man—287 times, plus 8 times.
LYCEUM—Arsene Lupin—4th week—21 to 28 times.
LYRIC—The Chocolate Soldier—1st week—1 to 8 times.
MAJESTIC—Gay Pops Post in The Bridge—2d week—11 to 18 times.
MANHATTAN OPERA HOUSE—Grand Opera—3d week—34 to 41 times.
MAXINE ELLIOTT'S—Charles Richman in The Revellers—2d week—8 to 15 times.
METROPOLIS—The Ringmaster—41 times, plus 1st week—1 to 8 times.
MINOR'S—Bowery—Wine, Woman and Song.
MINOR'S EIGHTH AVENUE—Dreamland Burlesques.
MURRAY HILL—The Merry Widow Burlesques.
NEW AMSTERDAM—The Love Cure—3d week—1 to 8 times.
NEW YORK—The Sins of Society—3d week—17 to 24 times.
OLYMPIC—Masqueraders Burlesques.
PLAZA MUSIC HALL—Vaudeville.
STUYVESANT—Frances Starr in The Easiest Way—12 times, plus 2d week—10 to 17 times.
VICTORIA—Vaudeville.
WALLACE—The Dollar Mark—4th week—26 to 33 times.
WEBER'S—The Climax—97 times, plus 10th week—74 to 81 times.
WEST END—The Motor Girl—97 times, plus 8 times.
YORKVILLE—The Withering Hour—335 times, plus 8 times.

REVIEWS OF NEW PLAYS

To be reviewed next week:
THE WIDOW'S MIGHT.....Liberty
THE CHOCOLATE SOLDIER.....Lyric

Majestic—The Bridge.

Play, in four acts, by Rupert Hughes. Produced Sept. 4. (Harrison Grey Fiske, manager.)

John Stoddard.....Guy Bates Post
Nathaniel Van Nest.....Albert Gran
Kenneth Stuyvesant.....Douglas J. Wood
Gerald Fitzgerald.....Shelley Hull
Sevick.....John Arthur
Victor Lasinski.....William Wadsworth
Jim Patch.....Edmund Sorag
Buckheim.....Bernard Reinold
Hickey.....Edward Clayton
Dolan.....Alfred Paget
Harian.....E. S. Thompson
Hawkins.....Alfred Paget
Page.....Charles Tidwell
Janet Van Nest.....Katherine Emmet
Edith Stoddard.....Josephine Sherwood
Mrs. Sarah Stoddard.....Lella Repton
Alicia Pond.....Merle Madder
Kathleen Lord.....Jean Darrach
Ludmilla Sevick.....June Congreve

A romantic play of capital and labor, excellent acted and splendidly staged, is receiving popular approval at the Majestic. While stage representations of struggles between employer and employee are not novel, and while stage love between workmen and society women has been illustrated before, Mr. Hughes, the author of *The Bridge*, has successfully given a new appeal to the subjects, and aroused a novel interest in them. The play, which is admirably acted, is destined to have a successful career.

John Stoddard is a civil engineer, the son of a locomotive driver, and the grandson of a section hand. He has a commission to build a railway bridge for a company of which Nathaniel Van Nest is president. The workmen on the bridge have demanded an increase of salary and Stoddard, anxious to help his men and to avert a strike, comes to Van Nest's city home to ask the company to grant the men's demand. There he meets the capitalist's daughter, Janet. Mutual interest develops at once. Janet has previously entered into a tentative engagement with Kenneth Stuyvesant, a wealthy loafer and captain of a militia company. In the second act Janet has gone to the little town where the bridge is building. She and Stoddard are frequently together, at the village hotel and on the partially completed bridge. In this act their interest develops into love. The workmen, excited by a "walking delegate" become more insistent in their demands for better pay and begin to show disgust at Stoddard. Janet writes to her father, asking him to meet the workmen's demands for arbitration. In this act it is shown that young Stuyvesant, while at college, had made Stoddard's sister, Edith, believe he loved her. Edith is living with her brother in the village. Stoddard at this time learns of Janet's presumed engagement to Stuyvesant. Act III. occurs a few weeks later. The railroad company has refused the demands for the workmen and has sent a body of strike breakers and a company of soldiers to be prepared for trouble. Janet is told that her father is ill and is preparing to go back to the city. Stoddard learns from her that the company has agreed to arbitrate the differences with the men. On this information he assures the men that they need not strike. Mr. Van Nest and the soldiers, commanded by Stuyvesant, appear a few minutes later. Stoddard pleads with the capitalist to make good his word. Van Nest refuses, but offers to bargain. If Stoddard will give up Janet, he will pay the men more money. When Stoddard hears the soldiers load their guns he gives in, relinquishes his claim to Janet and saves his friends. In the last act he and Janet meet in a hotel in New York. Stoddard is starting west to build another bridge. Van Nest is finally brought to realize that Janet's happiness depends upon Stoddard, and gives a late consent to their union. In the mean time Edith Stoddard and Gerald Fitzgerald, Van Nest's secretary, have fallen in love, and Stoddard has brought to America the wife and child of Sevick, a Bohemian workman, who is a picturesque figure among the workmen.

This story is set in such perfect surroundings that the scenery deserves almost as much attention as the plot. The second act shows the steel structure of a great bridge, reaching into the files and apparently spanning a wide river. A border of workmen, riveting, swinging aloft on beams. The picture of bridge building is perfect. The sumptuous balcony of a ballroom in a great hotel shown in the last act is a magnificent set.

Guy Bates Post as Stoddard shows his right to star by his acting. In appearance he has a positive dignity, there is a surety of expression in his manner and voice, and an evidence of a thorough understanding of the character. He is convincing in both his serious and his lighter scenes. Katherine Emmet plays Janet Van Nest with much force; stronger in the more emotional scenes, than in the less impassioned scenes. Josephine Sherwood is very agreeable as Edith Stoddard, gentle and appealing. Lella Repton as Mrs. Stoddard, Janet's aunt, gives an excellent representation of a high-bred traditionalist. Merle Madder and Jean Darrach appear to advantage as two slangy society girls. A remarkable bit of acting is done by June Congreve as the Bohemian woman. Her five minute scene is an exquisite piece of character illustration.

Albert Gran as the capitalist does well with a conventionally drawn character. Douglas J. Wood is good as Stuyvesant, but not convincingly caddish. Shelley Hull as Gerald Fitzgerald is humorous and boyish. John Arthur as the Bohemian, Sevick, does fine, finished work, as clear cut as that of

Miss Congreve in the companion role. William Wadsworth as Lasinski, an ill-natured workman, is effective, and Edmund Sorag as a good-hearted blacksmith is equally pleasing. Buckheim, the walking delegate, is well played by Bernard Reinold, and Edward Clayton is most satisfactory as the railroad detective, Hickey. The smaller roles are in very good hands.

Gaiety—The Fortune Hunter.

Comedy, in four acts, by Winchell Smith. Produced Sept. 4. (Cohan and Harris, managers.)

Nathaniel Duncan.....John Barrymore
Henry Kellogg.....Hale Hamilton
George Burnham.....Walter Horton
James Long.....John Charles Brownell
Lawrence Miller.....George Loane Tucker
Willie Bartlett.....James Montgomery
Hobbs.....John Sutherland
Newbury.....David Rosenthal
Sam Graham.....Forrest Robinson
Mr. Lockwood.....Charles Fisher
Roland Barrett.....Sydney Ainsworth
Tracey Tanner.....Edgar Nelson
Pete Willing.....Edward Ellis
Charles Sperry.....Charles H. Crosby
H.....George Loane Tucker
Watty.....John Charles Brownell
Herman.....George Spelvin
Betty Graham.....Mary Ryan
Josie Lockwood.....Eda Bruna
Annie Tucker.....Kathryn Marshall

Mr. Smith's story is a novel and fresh one. Nathaniel Duncan, a young man who discourages himself that he is a failure in the business world, owing to his lack of money making acumen, accepts the advice of a friend, who has a scheme to better his condition. The friend, Henry Kellogg, supplies Duncan with money sufficient to support him for some time in a small Pennsylvania town, where Duncan, according to the scheme, is to make himself popular and eventually marry the daughter of the richest inhabitant. The young man arrives, soon makes himself popular, and soon meets Josie Lockwood, the beautiful rich young woman. The latter falls desperately in love with Duncan, but the scheme as laid out by Kellogg is retarded somewhat by the fact that the young man, instead of returning Josie's affection, does not at first love the character, but after the daughter of the village druggist for whom Duncan has worked since his arrival in the town. Duncan has built up the drug business and put it in a flourishing condition and has betted away his school to be finished. On his return, having decided to keep part of the bargain with Kellogg, Duncan is engaged to Josie, but Betty's schooling has improved her so wonderfully physically as well as mentally that Duncan is about to free himself and win her. He is loved by the trouble, however, when Josie breaks the engagement of her own free will, after her former suitor, Roland Barrett, claims that Duncan is an absconding bank cashier from New York, hiding in their village. So eager is he to be free that Duncan does not at first love the character, but after proving his innocence declares his love for Betty, who has been in love with him, of course, all along. And in a pretty rainstorm the two plait their tresses until Betty's father, with a capacious umbrella, comes to their protection.

John Barrymore is the Duncan and offers in the character the best work one remembers of him on Broadway. Forrest Robinson, an excellent and delightful character actor, was the old druggist, Graham, in Mr. Robinson's hands a quaint and lovable rural type. Mary Ryan was a sweet and womanly Betty. Eda Bruna and Kathryn Marshall portrayed two humorous kinds of small town girls cleverly. Hale Hamilton as Kellogg, George Loane Tucker as an intensely funny oldest inhabitant, Charles Fisher as Lockwood, they and the rest of the cast to the smallest "bit," were pleasing. The four settings are attractive and the general production admirable.

For his work in *The Fortune Hunter* one can more easily forget John Barrymore's contributions to *A Stubborn Cinderella* and *The Candy Shop* and almost forgive him for *Toddies*—almost, not quite.

Hudson—An American Widow.

Comedy, in three acts, by Kellett Chambers. Produced Sept. 6. (Henry B. Harris, manager.)

Agnes.....Eleanor Washington
Gloria Stebbins.....Margaret Grey
Frederick.....Harris L. Forbes
Pittney Kilgrew.....Grant Mitchell
Teddy Bacon.....John Flood
Jasper Mallory.....Frederick Perry
Augustus Tutwiler.....Joseph Adelman
Mrs. Elizabeth Kilgrew.....Grace Filkins
The Earl of Dextminster.....Thomas Thorne
Mrs. O'Leary.....Maggie Fielding
Mme. Abaloni.....Harriet Davis
Charlie.....T. Tamamoto

Mr. Chambers' comedy is a farce—almost a French farce in plot, though very American in development. It is funny, very funny. The situations are absurd and the dialogue is jolly. An auditor with the slightest amount of imagination will enjoy every moment of it, and if his imagination is very strong he will win a little at some of the implied circumstances in Act III.

Mrs. Elizabeth Kilgrew is a widow with a fortune. Jasper Mallory is a composer with an opera and a well meaning friend, Kilgrew has made up her mind to marry the Earl of Dextminster, whose coronet she covets. Her late husband willed that her second marriage be to a native American, on pain of losing the legacy. To get by the letter of the will and still hold to her chances for a coronet, Mrs. Kilgrew decides to marry an American first and then, after a divorce, take the Earl. Jasper Mallory is the most available victim. He being long haired, high booted and uncouth, the Earl does not object to him as a purely de jure predecessor. Jasper accepts Mrs. Kilgrew's offer to produce his opera if he

marries her "in name only." They separate at the altar—or after a wedding breakfast, to be accurate. Then they meet again at Jasper's friend's bungalow. Jasper, having no further use for the pose of genius, has had his hair cut and his beard removed. Mrs. Jasper, her guardian, Augustus Tutwiler, one of her suitors and her sometime nephew-by-marriage; Pittney Kilgrew, the Italian prima donna; Madame Abaloni, with her mother, Mrs. O'Leary; Mrs. Jasper's two servants, and later, her pursuing Earl, spend the night in the bungalow, where there are but six rooms. Jasper has a tent prepared for him in the yard. Upon this situation are piled many complications and misunderstandings, which result in the Earl starting off to pay court to a Pittsburgh girl, and Mr. and Mrs. Jasper agreeing to be really married.

Grace Filkins makes the widow a somewhat vulgar and a rather superficial person likely to attract a musical genius, perhaps. She is inclined to whine in the moments of pettishness and talk loudly in scenes of peace. Her performance is not sweet or alluring, but it is thoroughly consistent. Harriet Davis plays the passionate prima donna with a thorough idea of the humor in the character, and her transitions from a studied Italian dialect to a natural Irish brogue are delicious. Maggie Fielding is very good as the Irish mother. Margaret Grey plays a picture-taking relative by marriage very well indeed, and Eleanor Washington makes a good maid. Frederick Perry is the genius, either in whiskers or clean shaven, keeping the character real acting without affectation and playing farce to all its value. John Flood as the friend is natural and acts as if he meant it. Thomas Thorne makes the Earl an awkward, stupid booby without exaggerating beyond reason. Grant Mitchell is excellent in a character part of the meek mannered Pittney. Joseph Adelman as the lawyer-guardian gives a realistic performance. T. Tamamoto is, of course, natural as a Japanese servant, and acts with a view to getting all the possible comedy from the part. Harris L. Forbes is very satisfactory as a butler.

Knickerbocker—The Dollar Princess.

Musical comedy, in three acts, the book by Willner and Granbaum and the music by Leo Fall. Adapted for America by George Grossmith, Jr. Produced Sept. 8. (Charles Frohman, manager.)

John W. Cowder.....E. J. Connelly
Tom Cowder.....Albert Hart
Dick.....Frank Tierney
Freddie Smythe.....Donald Brian
Marquis De Joliffontaine.....F. Pope Stammer
Lar pleasant.....Percival Knight
Ivan Tartaroff.....Will West
Pallard.....J. J. Horvitz
Alice Cowder.....Valli Valli
Daisy.....Adrienne Augarde
Blanche.....Louise Pounds
Blanche.....Jae Hall
Rose.....Kitty Melrose
Marie.....Pauline Francis
Dolly.....Mary Mackid
Nellie.....Hazel Nelson

The Dollar Princess is exquisite and dainty from first to last as far as Mr. Fall's delightful music is concerned, and perhaps in its original form the book contained dimly gleaming elements, but in "Americanizing" it Mr. Grossmith, a dyed in the wool Englishman, appears to have detracted easily from its pretty story. Cropping out here and there one finds little pieces of what some people who know little of American humor are pleased to consider exactly typical of that characteristic, and it is extremely irritating. The tale *The Dollar Princess* bears is not unlike that of *The Merry Widow*, since it turns upon the subjugation by love of the will of a haughty and imperious young woman who is determined not to "give in" first. As in *The Merry Widow*, however, all ends well, the haughty young lady finding it easier to love and be loved than to spend her time quarreling. Valli Valli plays that young woman charmingly, and in addition to singing her share of Mr. Fall's score beautifully she had many moments in which she displayed more than a little real acting ability. Adrienne Augarde was as sweet and "ingenious" as one could possibly wish, and had two or three scenes with F. Pope Stammer—who, by the way, was excellent—which were among the most pleasing in the performance. Donald Brian had less prominent opportunity than in *The Merry Widow*, but danced and sang as well as in that well worn production. He looks far too immaculate to seem wholesome, and one finds oneself wishing irritably that Mr. Stammer or Mr. Connelly would muss his hair or scratch him, that he might seem more human. There is, after all, such a thing as having one's clothes fit too well or one's hair lay too smoothly. E. J. Connelly was quite funny at times as an American trust president, and Will West was so American in his methods, if not in his character, that his appearance was hailed with relief each time he came to enliven the action, which threatened at times to become too Britishly slow or Britishly dull. Albert Hart succeeded beautifully in marrying almost every scene in which he appeared by his blatant, obstreperous and cheaply funny mannerisms. Louise Pounds was a pleasing Olga, a lady rank tamer posing as a Russian countess. Frank Tierney an indifferent Dick, and Percival Knight so good at one or two opportunities that one wished he had more.

The Dollar Princess is as dainty as *Varonique*, but the last named English musical play, so pleasing a memory, had the advantage of not having been so cruelly and maliciously "Americanized."

Maxine Elliott's—The Revellers.

Drama, in four acts, by Charles Richman. Produced Sept. 7.

Dorothy Dean.....Ida Conquest
Florence Knight.....Thais Lawton
Lillie Wilson.....Vera Finlay
Fanchon Smith.....Mabel Howard
Mrs. Russell.....Florence Robertson
Dolly Himple.....May MacKenzie
Mrs. Montgomerie.....Nevee May
Ffoliott.....Harriet Anderson
Gertrude.....Jane Rogers
Virginia Handolph.....Alma Hedley
Jack Handolph.....Charles Richman
Henry Van Cleve.....George Nash
Robert Emerson.....William H. Boyd
Herbie Watson.....Frank Kingston
George Montgomery.....Frank Deham
Billy Williams.....W. C. Mason
Freddie.....Ferdinand Gottschalk
Benny Singer.....Frederic Santley
Brown.....Willis Martin
Al Johns.....Elmer Bourmas
Al Johns.....Al Johns

The Revellers, a most unpleasant group of impossible creatures, come trooping in at the heels of *The Girl from Rector's*, *The Narrow Path*, *The Only Law* and all the rest of the shady type of drama which has its greatest claim to note in the fact that it shocked the poor out-of-town theatregoers on whom it was "tried." It is said that Mr. Richman expurgated the piece before its performance at Miss Elliott's theatre Tuesday night. One can only surmise with chills what the first and second acts must have been in their original state.

In *The Revellers* one can guess, and probably with some accuracy, that Mr. Richman has mixed all the dramatic material with which he has come in contact during a long stage career. Time-worn "situations" abound. Jack Handolph, a rakish, devil-may-care sport of the calibre known below Fourteenth street as "tin horn," is going straight to the devil when he encounters Dorothy Dean, a winsome blonde young woman, who weeps on the slightest provocation. Through the salty, tearful influence of Dorothy, Jack becomes a new man, but not before he has nearly killed in a bar-room brawl a man who had cheated him out of five hundred dollars. The man, incidentally, is Henry Van Cleve, the betrayer of Dorothy, whom he had lured from her country home and tricked into a false marriage. Dorothy is over-redeemed, however, despite the surroundings in which Handolph found her. Van Cleve, who has about such nasty things, she fails to inform her new lover of her former marriage, for such she still believes it to be. Knock Arden-like, the first "husband" returns after the couple have been married and living happily in San Francisco for six years. Van Cleve, who was in Handolph the man who had nearly beat him to death in New York, and on whom he had sworn to be revenged. Maintaining that the first marriage was legal, Van Cleve threatens to break up Handolph's new life. Dorothy, as his own and incidentally make the Handolph a child, a sweet little girl with atrociously thin legs, illegitimate. His revenge is about to work itself out beautifully when in a quarrel Van Cleve snatches up from a nearby library table a revolver belonging to Handolph. His hand on the trigger he is about to fire, when his eye lights on the revolver's handle, his face becomes a mask of astonished kindness, and he hoarsely mutters, "Where did you get that?" Truly, it appears that both men are Masons. Van Cleve declares that one Mason cannot harm another, and metaphorically the two fall into each other's arms. The absurdity of the turn of events was almost too much for the sensibilities of many of Tuesday night's audience. The surprise could have been greater if both had kissed each other fervently and shouted that they couldn't strike each other because they both were members of the Professional Woman's League. Everything is cleared up, of course. Van Cleve confesses that the first marriage was legal, Handolph and Dorothy are reunited and the little girl and the atrociously thin legs are made prettily legitimate.

The cast was far too good for the play. Ida Conquest, poor lady, was lost in a morass of sobbing wordiness, but did the best she could to make Dorothy seem real. Thais Lawton was wasted on a thankless role. May MacKenzie was bright and cheering as a Casino show lady. Ferdinand Gottschalk did a poor role in his usual finished fashion and W. C. Mason was really good as a general bad man-about-town. George Nash played Van Cleve as well as any painstaking actor could have done. Mr. Richman played Handolph well—so well that one felt more kindly toward him despite his awful play.

The Revellers is amateurishly written and adequately acted, but is delightfully surprising, inasmuch as it shows how dull a play a good actor can make when he really sets his heart on it. Mr. Richman should stick to his last—and how one hopes that *The Revellers* will be his last!

Comedy—The Melting Pot.

Play, in four acts, by Israel Zangwill. Produced Sept. 6. (Lieber and Company, managers.)

Mendel Quixano.....Sheridan Miles
Baron Revendal.....John Blair
Quincy Davenport, Jr.....Grant Stewart
Herr Pappemeister.....Henry Ford
Vera Revendal.....Christie Henes
Baroness Revendal.....Lacoma von Ottigen
Fran Quixano.....Louise Melrose
Kathleen O'Reilly.....Nellie Butler
David Quixano.....Walker Whitehead

Mr. Zangwill's play of American life that pleased Chicago so much last year, had the honor of opening New York's newest playhouse and of being "slated" by half the morning paper critics and praised by the other half. The two worst faults of *The*

(Continued on page 6.)

THE ACTORS' SOCIETY

THE NEW SEASON, IN MANY RESPECTS,
ALREADY WELL UNDER WAY.

Edward Locke Departs for Berlin—The Play-Reading Committee Losses Georgia Earle as Chairman—Charles Balsar Quits Philadelphia—The Busy Engagement Department—News of Members Here and There.

Edward Locke, the author of *The Climax*, sailed for Berlin last week to be absent from Broadway for three or four months. In his absence the numerous *Climax* companies will continue musically into the farthest parts of the land under the direction of Joseph Weber.

Georgia Earle, the chairman of the play reading committee since its inception, has resigned from that post much to the regret of all who were interested in the good work that body was doing. In its welfare Miss Earle has been among the hardest workers, and in recognition of that fact the board of directors at its last meeting awarded her a vote of thanks. The committee held a meeting last Friday afternoon to further plans for the production of whatever play they may choose from the few remaining contributions to be voted upon.

Charles Balsar ended his special engagement as leading man with the Orpheum Players in Philadelphia last Saturday night, after a successful stay in the Quaker City, during the course of which he made many friends. He returns to New York to begin rehearsals with an important production, the name of which is to be announced shortly.

Marcus Moriarty is to be the Mokes in the forthcoming production of *A Dry Town*. Paul Scardon has joined The Debtors company.

The cast of one of The Ringmaster companies has been further strengthened by the addition of Clara Coleman.

Paul Bevre is to go on tour with The Top o' the World.

Charles Cherry's The Bachelor company will be managed on tour by Roy Applegate.

F. B. Esmeilton has been re-engaged for Grace George's support.

Although they play "opposite" each other in *Is Matrimony a Failure?* over at the Belasco, both Lou Ripley and John Webber have been annoyed by the story, alleged to have had its inception in a press agent's imagination, to the effect that in real life the two were engaged to each other. The good wishes extended to both, therefore, have been rather disconcerting, although it would seem that any one who could truthfully announce his engagement to plump, jolly Miss Ripley would have excellent cause for hearty congratulations. Grace Cahill has been engaged for a prominent role in *The White Squaw*.

Bessie Lee has joined the Chaplin Stock company at Poughkeepsie, N. Y.

Another society member to join the Crescent Stock company over in Brooklyn is Daniel E. Haulon.

Charles H. Montgomery will be seen again this season in support of George Ober in *A Texas Steer*.

Liebler and Company have signed John Mart for one of The Man from Home companies.

Caroline Morrison has been engaged for the Al. Travern Stock company.

Morris McHugh has joined the Forbes McAllister company at the Gotham Theatre in Brooklyn.

Guy Nichols is of the cast of *Arsene Lupin* over at the Lyceum.

Roland Osborne has been re-engaged for Montana.

Charles Mylott, so successful with *The Squaw Man* last season, is to be with the same attraction this season. Julie Ring, the vaudeville sister of the musical comedy *Blanche* and the dramatic *Frances*, has engaged Mr. and Mrs. Lincoln Plumer for her support, still in vaudeville, the coming season.

A Payton stock season over in Brooklyn without Minna Phillips would be an incomprehensible condition, so the news that Miss Phillips was again the leader of the Payton forces for the season just beginning was welcome news to the Brooklyn Paytonites. Aida Rivers, by the way, is another society member now enrolled with the Payton forces.

Two popular members of the society now adding to the general merit of Detective Sparkes, with Hattie Williams down at the Garrick, are Edwin Nicander, playing Aliek Forbes, and Frank Burbeck, playing Lord Arminster.

Roseman Bulger's baseball sketch, *Swat Mulligan*, continues to "make good" among vaudeville "fans." John Gorman is now with the sketch.

Three important society members with The Flag Lieutenant at the Criterion are Leslie Allen, Frank Shannon and Wallace Jackson.

Lit and Dingwall have engaged Joseph Saylor for in Old Kentucky.

John Stokes will be seen with Emmett Corrigan in *Kecgan's Pal* when that production comes to Broadway in the same role which he originated at the initial performances of the play late last season.

Gertrude Alden has been secured by Joseph King for his *East Lynne* company.

May Anderson has joined the Empire Stock company at Dallas, Tex.

John Henry Greene has closed with the Mabel Paige Stock company at Jacksonville, Fla.

Charles Fleming is playing Parker, Reginald Barlow Private Bains, and Charles Rowman Williams in *The Sins of Society* at the New York Theatre.

Forrest Seabury has concluded his engagement with the Poli Stock company at Scranton, Pa.

Julia Walcott has been engaged for the Neill Stock company in Minneapolis.

Charles Dow Clark has become a member of the Alcazar Theatre Stock company in San Francisco.

Richard Milloy has been added to the company supporting Al. H. Wilson in *Metz* in Ireland.

Secretary Morey requests that the following named members send their addresses to the society, since their present whereabouts is not known at the office, and mail for them has accumulated: Ralph De Haven, Alexis Durant, Jannette Elberta, Lee D. Ellsworth, Willette Kershaw, W. J. Mont-

REVIEWS OF NEW PLAYS.

(Continued from page 5.)

Melting Pot are verbosity of preachments and crudeness of construction. Had Mr. Zangwill used fewer words to express his idea of "God's crucible of racial differences," and paid more heed to the dramatic side of his story, perhaps all of the critics could have praised. There is much "atmosphere" in the play; much reference to Jewish customs and visible representation of some of them. There is also—or first—a very big idea, a tremendous idea, that cannot fall to strike home in spite of the preaching and the poor play building.

David Quixano is a young violinist, a Jewish refugee from Kishineff. He lives with his uncle and grandmother on Staten Island. The uncle plays in a cheap theatre and teaches music to the young States Islanders. David is enthused with the spirit of America: "God's crucible," as he calls the country, wherein all

America to stop the marriage. Vera almost persuades her father to agree with her way of thinking when David arrives at the settlement house, where the act takes place. Of course, Baron Revendal is the "hard face" that looked on at the massacre. David tells what happened in Kishineff that Easter Sunday eight years before. Vera tells her father she hates him and will cling to David. But David sees a "river of blood" between them and is afraid to marry. Baron Revendal offers to let David shoot him. David, however, finds a string of his violin broken and retires as the curtain falls. Act IV, occurs on the Fourth of July. David's "American Symphony" has been played to an audience of settlement children and they understand it. After a rest on the roof in the damp air David finds that the "river of blood" has ceased to flow between Vera and him, and is very happy as the sun sinks and the great torch of Liberty is lighted down the bay.

Walker Whiteside, making his second New York appearance as a star—his first was in 1893 when he played Hamlet at the Union Square—brings a semblance of youth, a surety of style, a splendid control of voice and a certain old school staginess to the part. Too much monotony makes his acting a bit tiresome now and then. Too much settled gloom keeps one from finding enough sympathy for David. Chrystal Herne as Vera is very good. She plays the role with reserve; is never stagey and is always convincing. Leonora von Ottinger is natural as Vera's stepmother, an ambitious, unloving Russian woman. Louise Muidener as David's grandmother, who speaks no English, gives a fine performance of an interesting part. Nellie Butler is a wholly impossible Irish servant girl, with Mr. Zangwill to blame. Sheridan Block as David's uncle is consistently good, even to the point of "getting away with" some of the author's strongest "literary points." John Blair is probably a good Russian baron, but he should not hold his head so far back that his grizzly beard protrudes. Grant Stewart plays Davenport with a slight suggestion of low comedy that does not fit the role. Henry Vogel as Herr Pappelmeister is excellent.

Whatever may be the fate of the play, the theatre is a success. Decorated in old rose and silver gray, it is restful and cozy. With a seating capacity of less than 700 the audience can feel at home with each other and with the players. The stage is large enough for intimate plays and has depth sufficient to allow of satisfactory settings. The attractiveness of the house is sufficient to help popularize any play that may be presented there. Walter N. Lawrence is house manager.

Empire—Jack Straw.

The Empire Theatre opened its season, and John Drew his last Monday night when Mr. Frohman again gave us an opportunity to see Somerset Maugham's pretty comedy, *Jack Straw*. The piece improves on acquaintance, and the laughs greeting Mr. Straw's predicaments were as hearty Monday night as at the time of his first introduction to Broadway last season. The cast still includes those splendid players, Edgar Davenport and Rose Coghlan, besides Adelaide Prince, Mary Boland, Frank Goldsmith, Mario Majeroni, E. Soldene Powell, Norman Tharp, Carlotta Doty, Isabel Lee, Vivian Blackburn and Walter Soderling.

Stuyvesant—The Easiest Way.

Mr. Walter's play, *The Easiest Way*, returned to this theatre last Saturday night, Sept. 4, opening both the season of the play and theatre before a large audience warm in its appreciation and welcome. Frances Starr and an unchanged supporting company repeated their splendid portrayals of last season, and the entire production retains the Belasco finish applied to it at the time of its original performance.

At Other Playhouses.

LINCOLN SQUARE.—The Squaw Man succeeded Girls at this theatre last night. The production, by Liebler and Company, compares quite favorably with that in which one remembers William Faversham a few seasons ago.

GRAND OPERA HOUSE.—George Cohan, the numerous Cohan and The Yankee Prince, left the Grand Opera House Saturday night after a profitable week's stay and were followed last night by the tuneful and sprightly *Three Twins*.

YORKVILLE.—The Witching Hour is the week's offering on Eighth-sixth Street.

METROPOLIS.—The Ringmaster moved up to the Metropolis from the Yorkville last night and was as warmly welcomed on 142d Street as in Yorkville. The cast is practically unchanged.

WEST END.—The West End Theatre opened its season Sept. 6 to big audiences, both at the matinee and evening performances of the Shubert production of *The Blue Mouse*, which came to this house with the original production and cast, with the exception of Jessica Worth playing Mrs. Rollett and David Steele playing Wallis. This capital comedy seems to have lost none of its freshness and humor and kept the audience in roars of laughter throughout the performance. Mable Harrison as Paullette and Harry Conner as Lewellyn played these characters with all the humor they possess. Jameson Lee Finney as Augustus and Zaida Sears as Mrs. Lewellyn were most satisfactory in their work. Jessica Worth made a refined and attractive Mrs. Rollett around whom centers the farcical situations of the play, and David Steele, the other new member of the cast, proved a most satisfactory father, making this character stand out strongly. Next week, *The Motor Girl* comes uptown from the Lyric.

KIRK BROWN'S SUCCESS.

Above is an excellent portrait of Kirk Brown in his favorite character of Shylock in *The Merchant of Venice*. The production of Shakespearean plays has been the principal feature of Mr. Brown's repertoire for the past five years, and that he has been successful, both from an artistic and financial standpoint, one needs only refer to his enviable reputation, both among the theatregoer and the profession. His production of *Othello* alone has become a fixture in his repertoire each season, his character of the Moor having become so popular among the studious theatregoers that he has

not escaped a season during his five years on tour with his company but what he has been besieged with requests from a host of admirers to retain *Othello*. Mr. Brown's management is now arranging with a prominent firm for the production of one of the recent noted high class successes, announcement of which will be made in the very near future. Since his opening date this season Mr. Brown has been playing to an unusual large business and is highly elated over this result, as it proves all the more that his ideas in the arrangement of plays must be meeting with the approval of his patrons.

gomery, Lem B. Parker, Alma Powell, William H. Rightmire, Matthew J. Smith, Guy Spangler, Ernie Veronie and Burt C. Wood.

FROHMAN REHEARSALS.

Frohman productions now in rehearsal include John Drew's new play, *Inconstant George*; Kyrie Bellew's new vehicle, *Alfred Sutra's The Builder of Bridges*; *Your Humble Servant*, in which Otis Skinner will star; Francis Wilson's new comedy, *The Bachelor's Baby*; Augustus Thomas' new play *The Harvest Moon*, and Henri Bernstein's *Israel*.

EDGAR ELY IN BILLY.

Sidney Drew has been succeeded in the cast of *Billy* at Daly's by Edgar Atchison Ely, the sprightly comedian last seen on Broadway with Marie Cahill in *The Boys* and Betty and earlier with The Dairymaids.

race hatreds are being fused into impudent, dreaming youths, if one is to take David as an example of the product. Vera Revendal is a settlement worker, a Russian Christian, escaped from Siberia. She falls in love with David and he with her, forgetting their traditional hates in a mutual sympathy. She interests Quincy Davenport, Jr., in the Jewish musician's work and Davenport brings his private orchestra conductor to pass upon David's "American Symphony." Pappelmeister, the conductor, is enthusiastic. Davenport offers to have the composition played at his home. David refuses. He goes into a tirade against Davenport and Davenport's wealth, until the millionaire calls David a "Jew immigrant," which was quite true. Pappelmeister resigns his position as conductor for Davenport and Vera tells David she loves him. All this time David has a bullet wound in his shoulder, a souvenir of Kishineff, where all his family were killed "while a hard face looked on at the massacre." In the third act David's uncle has sent David out of his house for daring to love a Christian, and Davenport has invited Vera's father, Baron Revendal, to come to

CLYDE FITCH DEAD

THE AMERICAN DRAMATIST PASSES AWAY AT CHALONS-SUR-MARNE, FRANCE.

Stricken with Appendicitis, He Succumbs to Operation—The Most Prolific of American Playwrights—His Career—His Place in American Literature of the Theatre.



In a little hospital at Chalons-sur-Marne, France, where he had been hurried after it had been found imperative that he be operated on for appendicitis, Clyde Fitch, the playwright, died about 9.30 on the evening of Sept. 4. Mr. Fitch sailed from New York on the *Lorraine* June 24 for a Continental tour to embrace, after London, visits to Berlin, Paris, Vienna, and Rome, with a view to overlook the production of his play, *The Woman in the Case*, in London and to prepare for that play's presentation in Berlin. It was his intention, too, to inspect the numerous European productions of *The Truth*.

While traveling from Germany Mr. Fitch suffered an acute attack of appendicitis, and upon his arrival at Chalons-sur-Marne, in France, the physicians in attendance made hurried preparations for an immediate operation. This was performed, and for a time the playwright appeared to be rallying from its effects. On Sept. 3 he showed marked improvement, but during the night suffered a relapse. On the morning of Sept. 4 he retained consciousness, but early in the afternoon he became delirious and at three o'clock became unconscious. At that time the attendant physicians gave up all hope of his recovery, and in the evening he passed away. His friend, Eugene Gauthier, was at his bedside.

William Clyde Fitch was the light comedian of American playwrights. His was an exquisite sense of humor, satirical only in a kindly, jovial fashion, and seldom dull. He knew few conventions and juggled bravely with play-writing traditions. His methods were distinctly his own, and his daring originality found its vent in numerous novel scenes and incidents which one can recall from several of his later works. In his serious moments he was hampered by an inability to create convincing male characters, but his women, without question, form a long gallery of as amusing and life-like females as one would wish to see. So far as his work in the field of play-making went his mentality was essentially effeminate, and that characteristic gave him an insight into feminine characterization which no other American playwright possesses. This gift was his as it was Algonquin Swinburne's and Oscar Wilde's. Personally he was an unassuming, likable man who made many warm friendships among men and women in all walks of life, in and out of the theatre, and to these as well as the thousands who knew him only as the name on the playbill to which they were indebted for their evening's pleasure the news of his death was received sadly and met with sincere expressions of sorrow and regret. Following is a full sketch of his career compiled from Mianon records:

Clyde Fitch was born in Schenectady, N. Y., May 2, 1863, the son of Captain William Goodwin Fitch and Alice Clark Fitch. He was educated at Amherst College, being graduated in 1887. He took up literary work soon after, making a particular study of theatricals. A year or two after his graduation a story, "The Knighting of the Twins," appeared from his pen and in 1889 a novel, "A War of Life," was published. In that year Richard Mansfield, having conceived the idea of a play written about the character of Beau Brummel, was looking about for a man to perform the task for him. Mr. Fitch was recommended by Edward A. Diller, the dramatic critic, and the young playwright accomplished the work with results which are well known. Beau Brummel scored a success instantly and remained in Mr. Mansfield's repertoire until the time of his death. The piece was first produced in New

York at the Madison Square Theatre May 19, 1890, and in addition to Mr. Mansfield the cast contained such players as W. J. Peterson, W. H. Crompton, the late Johnstone Bennett, Beverly Slogrove and Agnes Miller. Previous to Beau Brummel, however, Mr. Fitch had had one play produced. This was called *Betty's Finish*, was in one act, and was presented at the historic old Boston Museum, where it had a run of two months.

After Beau Brummel the playwright's next effort (with the exception of a short play, *Frederic Lemaître*, presented at Daly's in April 1891, was *A Modern Match*, produced by Augustus Pittou at the Union Square Theatre, March 14, 1892, with a superb cast, including Nelson Wheatcroft, W. H. Thompson, George Backus, William Faversham, Minnie Seligman, Ida Vernon, Jane Stuart and Adelaide Stanhope. Then on Oct. 3, 1892, at Palmer's, came the piece which served to introduce John Drew for the first time as a star. *The Masked Ball*, an adaptation from the French of Alexander Blason and Albert Carre, Mr. Drew's support at the time included C. Leslie Allen, Harry Harwood, Annie Adams, Harold Russell, Virginia Buchanan, and another of whom—Miss Mianon's critic said: "A young actress how to so important an event—Maude Adams—played the young wife with notable skill." In January, 1893, the Theatre of Arts and Letters company presented at the Fifth Avenue Theatre, then under the management of Mr. Minor, a play of Mr. Fitch's called *The Harvest*, which was interpreted by a cast including Francis Carlisle, Grace Henderson, Ida Conquest and Joseph Wheelock Jr. In that same month, out of town, Marie Wainwright produced his comedy, *The Social Swim*. Three months later, Mr. Fitch's play, *April Weather*, had its premiere at Daly's, April 13, 1893, in the hands of Sol Smith Russell, Orrin Johnson, Eleanor Carey and Annie Blanche. Another three months and Joseph L. Lunt presented at the Grand Opera House (Chicago), in July, 1893, Mr. Fitch's *A Shattered Idol*. The cast included George Fawcett, J. H. Gilmore, Mrs. W. G. Jones, Carrie Turner and Ruth Carpenter. *A Shattered Idol* was an adaptation of Balzac's "Père Goriot." On Dec. 28 of the same year, Charles Frohman produced in Washington another adaptation by Mr. Fitch from the French, called *Mrs. Grundy*. The cast included Henrietta Crossman and Margaret Craven. In October, 1894, Otis Skinner was seen in Mr. Fitch's romantic play, *His Grace de Grammont*, a piece which Mr. Skinner revived a few seasons ago with profit. On March 11, 1895, a comedy written by Mr. Fitch, in collaboration with Leo Dietrichstein, and entitled *Gossip*, was produced at Palmer's with a notable cast, including Mrs. Lawton, for whom Mr. Fitch shared Oscar Wilde's enthusiasm, K. E. Shannon, Eleanor Barry, "Aunt" Louisa Eldridge, Eben Plympton and Charles Richmond. Helena Modjeska essayed the leading role in the playwright's next production, *Mistress Betty*, presented at the Garrick Theatre, Oct. 13, 1895. In Madame Modjeska's support appeared Una Abell, Howard Kyle, Robert McWade and Hannah Sargent. This same play, renamed *The Town*, and the town, served as a vehicle for Viola Allen three or four seasons ago.

At the Empire Theatre, March 9, 1896, Charles Frohman's company, an organization numbering among its members at that time Henry Miller, William Faversham, Johnson, E. V. Backus, W. H. Crompton, Joseph Humphreys, Jameson Lee Finner, Viola Allen, Elsie De Wolfe, Ida Conquest and May Robson, appeared in Mr. Fitch's adaptation from Henri Merges and the playright's next production, *Bohème*, called *Bohemia*. All the players enumerated above were conspicuously cast in the production. A few months later, at Hoyt's, Sept. 2, 1896, another adaptation by Mr. Fitch from the French of Alexander Blason, *The Lady*, was performed in which Fitch, Williams, Oscar Fisman, Giles Shine, W. C. Mason, Katherine Florence, Isabel Urquhart, Ina Hammer and Annie Clarke, the latter for so many memorable years connected with the famous *Knickerbocker* Theatre, were prominent. Early in January of the following year, at the Fifth Avenue Theatre, another joint effort of Messrs. Dietrichstein and Fitch, entitled *A Superfluous Husband*, was shown to New Yorkers. On the programme the authors acknowledged their indebtedness to the German of Ludwig Fulda for much of the material made use of in the play. The company seen in the piece embraced the two Hollands, Joseph and E. M. Olive Oliver, Charles Mackay and Nora Laminson.

About this time Mr. Fitch began to acquire the reputation for fecundity which he has borne for the past dozen years. Plays, whether original or adapted from other sources, followed each other in rapid succession. Herbert Kelcey and Effe Shannon headed a strong cast which presented his next work, *The Moth and the Flame*, at the Lyceum Theatre, April 11, 1896, with a success well remembered by the admirers of the two players. Mr. Kelcey and Effe Shannon had the support of W. J. Le Moyne, Sarah Cowell, Le Moyne, Eleanor Morrell, Isabel Waldron and Bruce McRae. Emma Janvier, since famous as a comedienne, had a small role as a maid. In December of the same year Mr. Fitch, again with Leo Dietrichstein as his collaborator, presented at the Knickerbocker Theatre a piece called *The Head of the Family*, in which appeared William H. Crane, Bord Putnam, Frederick Truesdell, Olive Oliver and Perry Davis. In Jan. 2, 1897, at the same theatre, Nat Goodwin appeared in Mr. Fitch's Nathan Hale, supported by Maxine Elliott, Gertrude Elliott (Mrs. Forbes Robertson), Thurlow Bergen, William Fergusson and Estelle Mortimer. On Oct. 23, 1896, at the Criterion Theatre, Julia Marlowe and a company including Arnold Daly, J. H. Gilmore, Annie Clarke, W. J. Le Moyne and Dodson Mitchell, presented *Barbara Frietche*, and this was followed, in turn, on Christmas night, 1896, by the production at the Knickerbocker of *The Cowboy and the Lady*, in which N. C. Goodwin, Maxine Elliott, Jameson Lee Finner, Burr McIntosh, Minnie Dunree and Estelle Mortimer appeared. At Wallack's, Feb. 5, 1897, Otis Netherland produced Mr. Fitch's *Sapho*, Hamilton Bessie Jean. In Jan. 2, 1897, at the same theatre, Jeanette Bingham inaugurated a stock company with the first performance of one of Mr. Fitch's most successful plays, *The Climbers*. The company was a remarkable one, and contained as it did, Miss Bingham, Clara Bloodgood, Minnie Dunree, Annie Irish, Isabel Haskins, Madge Carr Cook, Frank Worthing, Robert Edmond, Ferdinand Gottschalk and George C. Boniface. The following month, Feb. 4, 1897, at the Garrick Theatre, Ethel Barrymore made her first appearance as a star in Mr. Fitch's delightful *Captain Jinks of the Horse Marines*. With Miss Barrymore appeared George W. Howard, H. Reeves Smith, Edwin Stevens, Fanny Addison Pitt and Mrs. Thomas. It was at this time, or to be exact, during February, 1897, that Clyde Fitch had four big successes running in Manhattan simultaneously: *Lover's Lane* at the Manhattan, *The Climbers* at the Bijou, *Barbara Frietche* at the Academy of

Music, and *Captain Jinks* at the Garrick. *Lover's Lane* had its New York premiere at the Manhattan Theatre Feb. 6, 1897, interpreted by a cast containing Ernest Cassius, Nanette Comstock, Minnie James, Agnes Hoadley, Zella Sears and Lillian Lee.

Kiss Me, Wolfe essayed a starring tour in the next of Mr. Fitch's plays, *The Way of the World*, in which she and a company including Frank Mills, Vincent Serrano, Allison Skipworth, Harrison Hunter, Clara Bloodgood and Jane Gilly appeared at the Victoria Theatre, then devoted to "legitimate" productions, on the evening of Nov. 4, 1897. In order to come *The Girl and the Judge*, presented at the Lyceum, Dec. 4, 1897, by Annie Russell and a company embracing Mrs. Gilbert, Orin Johnson, Mathilde Cuffely, Mrs. M. K. Hanlin and John Glendinning. Less than a week after, Dec. 10, at the Victoria, an adaptation by Mr. Fitch of Emile Augier's *Le Mariage de Olympe*, which he called *The Marriage Game*, was produced with a cast including Sadie Martinson, Edwin Stevens, Arthur H. Jones, B. Booth, Jefferys Lewis and Mrs. Annie Yeomans. His next play, *The Stubbornness of Geraldine*, presented Mary Mansfield as a star, at the Garrick Theatre, Nov. 3, 1897. Arthur Byron and Amy Rice were in *Mrs. Manning's support*. *The Girl with the Green Eyes*, Clara Bloodgood's first starring vehicle, was Mr. Fitch's next play. It was first seen at the Savoy Theatre Christmas night, 1897, and besides Mrs. Bloodgood the cast contained Edith Taliaferro, Lucille Watson, Robert Drouet, John M. Albaugh, Jr., and Mrs. McKee Rankin. Early in the following month, Jan. 12, 1898, *The Bird in the Cage*, an adaptation by Mr. Fitch from the German of Von Wildenbroch, was seen at the Bijou, presented by a company of which Gert Bates, Paul Arnold, Dalz, Sandol Milliken and Edward Harrigan were members. This event marked Mr. Harrigan's return to the stage after a retirement of many years. In February, 1898, *The Frisky Mrs. Johnson*, another adaptation by Mr. Fitch, this time from the French of Gavault and Barr, was produced at the Bijou by Mrs. Bingham's company, which at that time included Wilton Lackaye, W. L. Abington, Minnie Dunree, Madge Carr Cook, Allison Skipworth, Ferdinand Gottschalk and Ernest Lawford. The same Maxine Elliott's production of *Her Own Way*, at the Garrick, Sept. 28, 1898, the Fitch play that established Miss Elliott firmly as an independent star. In the cast with Miss Elliott appeared Eva Vincent, Charles Cherry, Arthur Byron, Ralph Hers and Little Donald Gallaher. The next month, at the Garrick Theatre in Chicago, Vesta Tiller appeared in *Algy*, an adaptation by Mr. Fitch from the French of La Pelt Jeanne Housme, in which Vesta Tiller was supported by Edward Ables, Julia Dean and a competent company. The next work of Mr. Fitch to be seen in New York was the comedy, *Glad of It*, which had its premiere at the Savoy, Dec. 28, 1898, with a company numbering among its members, Minnie James, Zella Sears, Fanny Addison Pitt, Emma Janvier, Lucille Watson, Phyllis Rankin, Edward Ables, John Barrymore, Thomas Meighan and Robert Warwick. Major Andre was one of his plays of the following year, a piece similar to *High Society*, which was produced at the Coronet of a Duchess, the second play of Mr. Fitch's in which Clara Bloodgood starred, was next produced, at the Garrick, Sept. 21, 1899, when Mrs. Bloodgood had the support of such players as Zella Sears, George Fawcett, Mrs. Thomas Whitford, Katherine Bell, William Courtleigh and Ernest Lawford. Then came the piece in which Mrs. G. H. Gilbert had the distinction of being the oldest real star on the stage, *Granny*, and in which she was appearing at the time of her death, produced at the Lyceum Theatre, Oct. 24, 1904, with Marie Doro, William Lowers and Jennie Reddard in the aged actress's support. The first play of the next year was *Consign Billy*, adapted by Mr. Fitch for the use of Francis Villard from Eugene Labric's and Edouard Martin's *Le Voyage de M. Perrichon* and presented at the Criterion Theatre on the night of Jan. 2, 1900. With Mr. Wilson appeared May Robson, Zella Sears and Edward Ables. About this time in Mr. Fitch's output came *The Last of the Dandies*, a comedy seen but little in New York, and which never achieved any substantial success. Then at the Herald Square Theatre, Jan. 31, 1900, Blanche Walsh made one of the greatest successes of her career in *The Woman in the Case*. With Miss Walsh the cast contained Dorothy Dorr, Helen Ware, Robert Drouet and George Fawcett. In Cleveland in February, 1900, Eleanor Robson was seen in Mr. Fitch's *The Girl Who Had Everything*, a play used later on tour by Isabel Irving. On the night of Jan. 7, 1907, Mr. Fitch presented two new plays to New Yorkers at the same time. *The Truth* was seen at the Criterion that night and *The Straight Road* at the Astor. The former was written by Francis Villard, Kelley, William B. Mack, Mrs. Sam Sothorn and Zella Sears appeared, and in the latter Blanche Walsh, Louise Chesser Hale, Dorothy Dorr, Helen Lowell and Charles Dalton. On March 16, 1900, *Toddlers* was seen at the Savoy Theatre. This was an adaptation from the French of Tristan Bernard and Andre Godfron, in which John Barrymore, Oswald York, Charles Wolcott, Sadie Martinson, Jefferys Lewis, Pauline Frederick and Olive Temple appeared. Shortly after, March 22, 1900, at Daly's, *Girls*, one of the playwright's biggest later successes was produced. The original cast included Laura Nelson Hall, Zella Sears, Ruth Marcliffe, Amy Ricard, Charles Cherry and Herbert Standing. The later works of Mr. Fitch included a dramatization of *The House of Miris*, in collaboration with Mrs. Edith Wharton, the libretto for *Fluffy Ruffles*, the delightful adaptation of *The Blue Mouse*, and *The Hanne Marlage*, seen at the Garrick last April. Wolfville was written in 1906 in collaboration with Willis Steele. *Her Great Match*, another play for the use of Maxine Elliott, and not included in the list above, was seen for the first time in New York at the Criterion Theatre, Sept. 4, 1899, and in Boston in which Ethel Barrymore appeared the season before last, was written in collaboration with Cosmo Gordon Lennox. The *Bachelor*, Charles Cherry's first starring vehicle, was produced at Maxine Elliott's Theatre March 15, 1900. There are two or three of Mr. Fitch's new plays about to be produced, and it is understood that the managers who hold them will proceed to produce them carefully along the ideas laid down by the playwright before his departure. Two of these are *The City*, and a new comedy intended for the use of Zella Sears, and to be called, it is understood, *The Manjerie Girl*.

The enormous output enumerated in the above paragraphs represents many years of faithful work and sincere endeavor. No playwright now to the fore can equal it. From where will Clyde Fitch's successor, his successor in his own peculiar field, come? Mr. Thomas, Mr. Klein, and Mr. Walter will sound the depths, but who will reflect the small realities of everyday life,

passing but none the less vital, in hands as deft as Mr. Fitch's, taking on new and delightful significance?

As in dedicating the published version of *The Girl with the Green Eyes* to Clara Bloodgood, whose unhappy death was a severe shock to the playwright, Clyde Fitch wrote: "To Clara Bloodgood, good friend and ideal interpreter of 'Jinny,' so one can write of him—Good friend and ideal interpreter of life.

MANY MINDS CONTRIBUTED.

"When I think of the number of people who have come between my original manuscript and the actual production of *The Bridge*," said Rupert Hughes, the author of this latest success at the Majestic, "I feel like one of the obscure draughtsmen who works on the blue prints of an actual cantilever. Aside from the constant changes and suggestions made by Mr. Fluke; by the star, Guy Bates Post; by the stage manager, Bartley Cushing; by numerous friends who have seen the manuscript or heard the story told, and by actors who have modestly suggested a bit here and there, the play has had the advantage of many other collaborators.

"The manuscript enjoyed the examination of one of the most prominent consulting engineers in the country, Henry W. Hodge, of 149 Broadway, who corrected the technical details, and of J. E. Baird, another prominent bridge builder. Messrs. Terry and Tench provided the bridge implements, and the Chicago Pneumatic Tool Company furnished the compressed air riveter which sings an important solo in the second act.

"The National Guard troops of the third act were drilled by Captain Fluke, of the Seventh Regiment, who introduced also the thrill of the bugle calls. I frankly confess that I do not speak Bohemian or write it correctly. The poster artist, Alphonse Mucha wrote the Bohemian speeches used by the poor laborer and his lost wife in the last act."

AN ACTOR'S HAZARDS

An actor nowadays must risk life and limb, but there is an actor in *The Bridge* who thinks he is getting more than his share. His name is John Dillon, and he had his leg broken in a recent production. Just as he left the hospital he was sent for by Mr. Fluke and put under contract. When he arrived at rehearsal he found that his big scene consisted of playing a "scab" ironworker who is knocked down, kicked, pummeled and trampled by eight indignant laborers. Elaborate precautions were taken at rehearsal to see that his game leg was not attacked, but in the excitement of performance one night last week his bloodthirsty fellow actors forgot his infirmity and the scrimmage ended with poor Dillon resembling the football player at the bottom of the heap. Luck was with him, however, and his lame member is so full of temperament that it actually enjoyed the realism.

FOR A THEATRE SITE.

Felix Isman and Sol Bloom have concluded negotiations for the lease of a large portion of the block between Broadway and Seventh Avenue and Fifty-seventh and Fifty-eighth streets, so often mentioned as a theatre site. The plot taken by them contains about 9,000 square feet of ground, having a frontage of 128.9 feet on Broadway and 125 feet on Seventh Avenue. The narrower portion of the block, containing 4,400 square feet, is leased by Walter J. Solomon. Mr. Isman and Mr. Bloom intend to erect a theatre and office or hotel building on the site. Their lease is for forty-two years at \$42,000 per annum.

THREE MUSICAL PLAYS.

The Shuberts announce three successive musical comedy openings on three successive Mondays. They are F. C. Whitney's production of *The Chocolate Soldier*, founded on G. Bernard Shaw's comedy satire, *Arms and the Man*, at the Lyric Theatre last night; *The Paradise of Mahomet*, with Ralph Hers, opening at Low Fields' Herald Square Theatre, on Monday, Sept. 10, for an indefinite engagement, and Sam Bernard in *The Girl and the Wizard*, by J. Hartley Manners, with lyrics by Robert B. Smith and music by Julian Edwards, at the Casino, on Monday, Sept. 27.

DIPPEL HAS LENAR OPERA.

Andreas Dippel, administrative manager of the Metropolitan Opera Company, announced last week that he had secured the American rights of Gypsy Love, Franz Lehar's latest opera, and would produce it in America before it was done abroad. F. C. Whitney has already announced his intention of producing the piece, and Mr. Dippel hopes to forestall him and secure copyright by having the premiere of the opera given in this country. It will probably be put on at the New Theatre.

PAULINE FREDERICK MARRIED.

Pauline Frederick was married last Wednesday to Frank M. Andrews, a New York architect. The ceremony was performed at Jersey City, N. J., with Mrs. Katherine L. Walker and J. C. Wilson as witnesses. Miss Frederick is now a member of The Dollar Mark company, and last season was leading woman with William Gillette. Her name in private life was Beatrice Libbey.

A GOLDEN GATE BENEFIT

At the Belasco Theatre, Sunday evening, Sept. 26, the Golden Gate Professional Club is to have a benefit at which many prominent players are to appear.

THE STAGE IN BOSTON

Activities of the Stock Companies—Boston Theatre in the Syndicate—Denman Thompson to Return—Gossip of the Theatres.

Boston, Sept. 13.—Few changes of bill are to be made to-night. The combination and stock houses make new programs but all the others continue for another week, and there will be a wholesale slacking up all around town. John Craig and his stock company at the Odeon Square give a novelty by an incursion into the ranks of the old comedies. In the days of the historic Boston Museum they used to give an old comedy season every Fall, and it was educational and interesting. Possibly Mr. Craig's venture with The School for Scandal may result in similar things here. At any rate, Mary Young's Lady Teazle was one of the most artistic things she has ever given here. Walter Walker is specially engaged to play Sir Peter Teazle.

Mrs. Wiggs of the Cabbage Patch is an innovation at the popular prices of the Globe, and the engagement there opened to big business. The cast, of course, is all changes from its last engagement here three or four years ago, but it is effective in every way, especially with Helen Weatherly as Mrs. Wiggs and Vivian Osgood as Miss Hazy.

There is a dramatic feature in the bill at Keith's this week—that is, more than vaudeville importance. Arian O'Leary was the greatest favorite as a subterfuge that the old stock company at the Museum ever knew. There was great regret when, one Sunday during the engagement of The Shaughraun, the little Moya went away and married Dr. Collins. That was her last year on the stage. Now she comes back for a week in vaudeville, playing the Suffragette, which was written by her sister, Mrs. Theresa A. Crowley. Kate Ryan, another Museum favorite, appears in the sketch.

Robert Edeson is in the last week of his engagement at the Hollis in The Noble Spaniard, which has been doing splendidly. Indeed, it has been doing so well here in Boston that Mr. Edeson's plans have been suddenly shifted, and he will be taken at once to replace The Flag Lieutenant, and all his other route which had been booked has been canceled.

Louis Mann is in his last week at the Tremont in The Man Who Stood Still. A change was compulsory in the play to-night, and for the remainder of the Boston engagement, for the authorities interfered after the piece had been given for a week and decided that little Louise Johnson was too young to play the baby in the last act, and therefore a new finale was decided which was legal and effective at the same time.

The Round Up still continues to pack the Colonial just as it did two years ago, and it will be sold out for the remainder of the week. There are several new members in the cast this week, and they are all quite as effective as the old ones. Mr. Arbutnot as Theodore Rakoc is a good hero, and Joseph Lothman's character as Bud has won deserved advancement to the more important character of the devoted lover.

Keegan's Pal, also in the last week of the Boston engagement, continues to capital business at the Park. Everett Corbin as the lawyer with a heart is especially good in the scene where he finds his own son a safe breaker, and Henry Harwood makes Keegan the old thief, a phase from life vivid and dramatic.

The Gay Hussars is going in lively fashion at the Boston and has proved an interesting opening attraction, making up for the disappointment in the case of the Twins. The play is a comedy character and Anna Bussert sings with brilliancy. Muriel Terry, too, is another prime favorite.

Sam Bernard and his fellow fun-makers are rapidly getting The Girl and the Wizard into the best of shape at the Majestic. It is a lively and energetic performance. Mr. Bernard is fitted with a character of his familiar style, and Little Gordon, well remembered as an English importation a few years ago, shares the honors. This is the last week here.

The players of the stock company at the Bowdoin Square go in for a dramatized novel this week and give Dora Thorne in good fashion. The heroine of Bertha M. Clay's story, Charlotte Hunt, admirably Frederick Van Busseler, and the others are well placed out.

Young Buffalo in New York is the thriller at the Grand Opera House this week, with a combination of Wild West and metropolitan affairs that proves decidedly entertaining to the gallery. There are, of the best liked members of the cast here in Charlotte May.

There is nothing slow about the management at the Bowdoin Square, and just as the Cook-Pearl dispute is raging the fiercest they release at the North Pole for presentation 27.

In New York last week there was an announcement that Charles Frohman had secured the control of the five syndicate theatres in Boston and was going to have A. L. Levering as his personal representative here. Very quickly came a denial for Charles J. Rich, of the Hollis, is to continue as the exclusive manager of the theatrical interests here of Charles Frohman and Rich and Harris. Mr. Levering, as before, is resident manager at the Boston.

Henry Russell, the manager of the Boston Opera company, is back in town again after his trip to Europe and will be here now until the season opens in November. He had no engagements of importance to add to those already called over while he was in Europe. They are now making a special to book the subscription sale for the cheap seats.

Miss Huguette, who was with War Down East for so many years, with Brady and Grismer, has been released to them so that she may create a new character in the play to be produced with Phoebe Davies (Mrs. Grismer) as star. She will be engaged in The Noble Spaniard by Mrs. Coghlan at the end of her engagement in Jack Straw, with John Drew.

Denman Thompson is coming back to the stage again, and when The Old Homestead comes to the Boston he will again play his old character of Josh Whitcomb.

Nancy O'Neil's Summer residence at Tynagh, which had been sold, is now to become the property of the Sisters of Notre Dame, and now it will be used entirely for convent and academy purposes.

There is a broken romance that interests the Cattle Square patrons, for rumor has it that a suit for divorce on grounds of desertion will separate Irene Martin and Pierre Young, who were married just at the close of the Spring season.

The final week of the Summer season at the

Orpheum gave Mary Garden her best chance of the engagement, for the stock company put on Diogenes and her Cyrène were sparkling and delightful, one of the best the role has ever had here.

Henry Edwards passed through Boston from his summer vacation at Plymouth and goes to Philadelphia for another season with the Orpheum players, opening as the Jester in the Palace of the King.

James Cowen, the treasurer of the Orpheum, is the newest bridegroom in Boston theatrical circles. The bride is Constance Mihill, of Wellesley. The ceremony was performed at their home by Rev. Walter Rich.

The tempest in the teapot in regard to Opera place is all over, and Mayor Hibbard has signed the order for it according to the street commissioners' plans.

The Spellers plan to have their first Boston presentation next week, for John Craig has secured the dramatization for his stock co. at the Castle Square.

JAY BENTON.

ST. LOUIS.

Three Houses Open—Summer Amusements Close—Opening Bills.

St. Louis, Sept. 13.—The really, truly theatrical season was inaugurated by the opening of St. Louis' three bigger houses, the Garrick, the Century, and the Olympia. Summer theatres are closing weekly; the more important have closed.

The Garrick opened last week with Bert A. Williams in Mr. Lode of Kool, a musical comedy, with quite a plot, many unique songs and dances and magnificent scenic effect. The former "big one" of Williams and Walker has suffered not a whit by ordaining to shine alone. He had his usual success in several song hits. Williams' support, composed entirely of colored men and women, showed sureness of pulse and dramatic ability. Too much talk to advance a valueless "plot" marred the play, which was otherwise a joy. The musical numbers were presented with a harmony that held not a jar. Many sweet voices, though few of great volume, were among the chorus.

The Olympia offered as its opening bill Lehar's The Merry Widow. It has retained the old cast, excepting Rosemary Clois, who was replaced as Sonia by Frances Cameron. Cameron is pleasing of face and figure, and a better dancer than was Miss Clois and being more delicate physically relieves the performance of much of its gusto, replacing it with a quicker charm. Miss Cameron is pronounced the new Sonia. The fine Widow, George Darr, was excellent as Danilo, having risen to true high comedy quality. Oscar Figman was a good Popoff, though new to the cast. The good work of the orchestra was marked, equally so the merely passable quality of the singing.

The Century opened with The Golden Girl, an elaborate new musical spectacle, produced by Hough, Adams and Howard. The initial setting is a beautiful thing. "Piratical Walk" at United States Military Academy, West Point, N. Y. The golden girl is a slim, slim, all, particularly of two cadets, a poor lad and a rich one. While the poor youth brags of his illustrious ancestry, he has a beam that reveals to him the depth of his nothingness in that a pirate, a money lender and a miser agree in his own line of descent. The girl, however, by the same medium learns that her rich suitor wishes veritably to transform her and all surrounding into gold, and flies to the arms of her mongrel lover. Marie Flinn in the title-part does it justice. Jimmy Lucas as Cadet Carter, the poor lover, Miss Davis and the rivals, two wards of Dixie Curtiss, the golden girl, acted by Charles Horn and Peter Raymond are the other principals. The comic song of Carter's dream, "There's a Woodpecker Knocking on My Family Tree," received four encores.

The American House of Adams and Howard production also in The Girl Question. The Eddie Fox Kiddies, the Post Card Girls and the phantom chimes were funny as ever. Con Ryan as head waiter was the source of an un-falling flow of slang that recalled Shorty McCabe of like fame. George Victoria gave a faithful imitation of Eva Tanguay for a change. Lillian Lagon, as Jo Forster, the restaurant girl enamored of Con, equalled the work of Henrietta Tedro, creator of the role. Two very tuneful songs are "Eye, Eye, Eye" and "When Eyes Like Yours Look Into Eyes Like Mine." The production has yielded to time little of its original excellence.

The Imperial had last week a new drama, The Yankee Doodle Detective. The excitement lies in the game, played with force, on the part of Jack Dandy, owner of the title, in the light to establish the innocence of a beautiful millionaire, falsely accused of her own father's murder. This he effects disguised as an old Jew and later as a gray fortune teller. Then he wins most satisfactorily his fair client, James MacCurdy, actor-author, plays well the title role.

Havlin's drew well last week with Pinky, the Pinkerton Girl, a melodrama set to music. Melodrama combined with melody pleases powerfully at Havlin's. Flora Doran in the name part did rapid work, assuming at least a score of disguises in clever style during the performance. The company was well chosen.

Bills next week: Garrick, The Merry Widow Remastered; Olympia, Henry Woodruff in The Prince of To-Night; Century, Henry E. Dixey in Mary Jane's Pa; American, Graustark; Imperial, Broadway After Dark; Havlin's, Money and the Woman.

At Delmar Garden the Knights of Columbus held their high level week, retaining some of the stars of the Delmar organization to cooperate with their own notable Choral Club, one hundred strong, in furnishing first class entertainment. A premiere production of a sketch, Irish and Heilless, written by Wilbur Nesbitt and presented by Frank Monahan and Bernice Merabon, pleased mightily. Ann Tasker was in splendid voice.

Madison Corer, general manager for Henry W. Savage, spent Sunday, 5, in St. Louis, rehearsing The Merry Widow company at the Century.

Spearmen Lewis, publicity agent for Suburban Garden this Summer, gave a well attended travelogue on the Panama Canal at Suburban Garden Sunday, 5, and Monday, 6.

J. C. Drum, manager of the Mary Jane's Pa

company, due this week at the Century, is in eager quest of the "most disreputable, forlorn, bloodless equine now extant" to play Salome, an indispensable horse part in Mary Jane's Pa. The lately planned Princess Theatre will be ready for business at Grand and Olive Street in February. All accounts give reason to expect a magnificent thoroughly modern playhouse. Seats of bird's-eye maple furnished with cushions for ladies' hats, and stationery and stamps gratis to ladies, will be features. The theatre will occupy the three lower stories of the building; the two upper will be devoted to studios. The seating capacity will be 1,000; the cost, \$250,000.

St. Louis may have grand opera this Winter and, if so, a popular price. The management of the Metropolitan Opera company has practically passed its word to perform at the Coliseum. The Manhattan Opera company is being negotiated with and the prospect is bright. The Coliseum has been found to answer every requirement of a grand opera house and will install a portable stage.

Charles Van Studdiford, having failed to enter appearance in the divorce suit brought by his wife, Grace Van Studdiford, action has been postponed to the September term most favorably. Miss Van Studdiford departed for New York to take up her Winter work in The Golden Buttery.

John H. Havlin, of Stair and Havlin, was in St. Louis from Cincinnati on Monday, 5. To a reporter he announced that the stock company would be installed at the Imperial about Oct. 15, but that names could not as yet be announced.

FREDERICK T. DOYLE.

WASHINGTON.

The Season Practically in Full Swing—Al Wilson in a New Metz Play.

Washington, Sept. 13.—The regular season at the Columbia Theatre was inaugurated this week, with attendance exceedingly gratifying, the attraction being Al H. Wilson, the German singing comedian, in his new play, Metz in Ireland, a pleasing vehicle that drew most favorable comment and one that again presents this popular star with excellent opportunity for the employment of his accomplishments as an entertainer. The new production takes the lovable Metz to a new scene, the interesting country of the land of the shamrock where the cry of the Banshee is still considered a bad omen, with the country slide ringing with delightful stories of quaint little fairies hidden along the road and where Metz is the center of attraction among a bevy of Irish lads and lassies, to whom he relates the folk lore of Germany and sings tuneful love songs around which to a certain extent the plot of the play is woven. One of the best of supporting companies include Florence Storer, Ada Nevill, Edith Wright, Olive Wright, Frank La Pierre, Herroford Lovett, Richard Millory, William P. Gill, and that excellent exponent of Irish character, Thaddeus Shine. Next week, Edith Talliaferro in Polly of the Circus.

The Convict's Sweetheart, the new four act melodrama by Owen Davis, presented by an excellent company under the direction of A. H. Woods, scores a substantial success with a capacity audience on its commencement at the Academy of Music, being declared to be one of the most interesting and thrilling performances of its class. Next week, The River Pirates.

Next week will witness the openings of both the National Theatre and the Belasco, and the Washington season will then be in full swing. The National presents George M. Cohan in The Yankee Prince and the Belasco, Charles Cherry in The Bachelor.

Lyman H. Howe reopened his Sunday night motion picture travels at the Columbia Sept. 13, with another crowded house, presenting attractive and educational views in scenes of the Oxford-Cambridge boat race, the zoological gardens of Copenhagen, the gathering of the orange crop in Palestine, a visit to Nancy on the eastern frontier of France, the wrecking of the steamship Amazon in the British Channel, a visit to Madrid, winter sports in Switzerland and panoramic views of Turkey interspersed with an array of laughable comedy films.

Sunday night the new policy of presenting motion pictures and high class vaudeville acts was inaugurated at the Masonic Temple Auditorium under Ned Stein's management, with great success.

The Boston Symphony Orchestra announces five concerts at the National Theatre the coming season—Nov. 9, Dec. 7, Jan. 11, Feb. 21 and March 22. Three soloists are announced—Madame Rider-Kelsey, soprano; Maxine Samuels, pianist; and Mischa Elman, violinist. Max Fielder will again be the conductor.

Edith Luckett, the talented young Washington ingenue, sister of Joseph E. Luckett, formerly manager of the Columbia Theatre, has been engaged for next season with the National Stock company at the New Princess Theatre, Minneapolis.

"One of the handsomest theatre programmes ever published in Washington" is promised Belasco Theatre patrons by Charles J. James, who will have charge of the programme for the coming season. The orchestra at this house will be under the direction of Sol Minster, the popular concert master of this city. Mr. Minster was for ten years leader of the orchestra at the Columbia.

Season tickets will shortly be placed on sale at the Columbia Theatre for the Fall series of "travel talks" by Fred Noble, with an entire new subject of lectures based upon a Summer of travel in Europe, where things have been happening this year. Mr. Noble has been fortunate in being on the spot during that interesting period of the revolution in Turkey, the uprising in Spain and other stirring events. There will be a Friday afternoon and Sunday evening course of five lectures.

JOHN T. WARDE.

BALTIMORE.

Academy Season Opens—Charles Cherry—The Climax.

Baltimore, Sept. 13.—Joseph M. Weber's play, The Climax, by Edward Locke, is at Ford's, beginning with to-day's matinee. The piece is a decided novelty in its clever combination of music and dialogue in such a way that the effect of each depends on the other. The cast is a capable one and includes such players as J. M. Colville, Charles Howson, Robert Thome, and Pauline Perry. A cartoon comedy with music, The Newbreds and Their Baby, will follow.

Polly of the Circus, Frederic Thompson's production of Margaret Mayo's comedy-drama, inaugurates the season of 1909-1910 at the Academy of Music. Edith Talliaferro is seen in the role of Polly. She plays the role in a way to

justify the belief that it might have been created solely for interpretation by her. All the important members of the original company are found in the support of Miss Talliaferro, and the production has lost none of its atmosphere of actuality. The Girl from Hector's follows at the close of the week.

Charles Cherry and the original Maxine Elliott Theatre company and production are seen at the Auditorium in The Bachelor, under the direction of the Banbera. The cast is an unusually strong one, including Ruth Maycliffe, Helen Lowell, Florence Nash, Percy Lyndal, and Ralph Morgan. The production is a very interesting one.

Sept. 14, Viola Allen, assisted by James O'Neill, William Farnum, and Muna Gale in The White Sister. HAROLD RUTLEDGE.

CINCINNATI.

Lyric Opens Season—Paid in Full—A Girl of the Streets.

Cincinnati, Sept. 13.—The regular season at the Lyric opened yesterday afternoon with Decadent's Minstrel. The performance is almost an entirely new one, and the company has accorded excellent support by Nell O'Brien and Al Johnson. The attendance at the opening performances was large.

Paid in Full returned to the Grand last night with an entirely different cast from the repertoire seen here. Edith Williams and Katherine Florence head the company, while the part of Captain Williams was excellently played by William Riley Hatch. Henry E. Dixey follows. Cohan and Harris' Minstrel Sept. 20.

In Panama, a comedy, a new business at the Walnut for so early in the season. This week's attraction is Beverly, with Ray Beveridge as the leading woman. The Night of Way, with P. Aug. Anderson, follows.

The Chamber of the West, a sensational melodrama, full of Indian and cowboys, opened to good attendance at Heuck's yesterday. The College Widow, for the first time here at popular prices, is this week's offering of the stock company at the Olympic. Alice Baxter and Herchel Mayall have the leading roles. The many new members of the company have created a most favorable impression during their week's sojourn.

A Girl of the Streets is the bill at the Lyceum for the second week of the Holden Stock company.

The New Robinson and Auditorium, with moving pictures and popular vaudeville, are enjoying large patronage.

The American on Walnut street, just above the Columbia, was opened last week as originally planned, although in a somewhat unfinished condition. Moving pictures and a long vaudeville bill are the features of the performances, and the attendance has been large.

H. A. SUTTON.

TORONTO.

Grace Hazard Makes a Strong Hit—Good Bills at All the Houses.

That The Man from Home has strong attractive powers for the Canadian public was evinced when the powerful play opened 6-11 at the Royal Alexandra. During its brief stay in this city hundreds were turned away. High favor was extended to Henry Hall and Charles D. Herman, who played their parts with a refined and expressive manner. The play, with its strong bearing on modern life, won the hearts of those Torontonians who were fortunate enough to secure seats.

After an intermission of nearly two years Toronto was again favored by The Farolan Model, which played for the week at the Princess. Dainty, and with that Parisienne culture that so delights Grace Hazard made a charming model, while Miss Figue (Julia Diddle) made a strong hit with her "Don't Belong to Me" and a fair sample of the most musical specialties rendered.

Evidently a host of people had been waiting for The Burgomaster, which was the attraction at the Grand, and judging from the manner in which it was received they were not disappointed. The music was bright and catchy and was applauded by the gods in a whistling melody. Messrs. Hermen and Kendall are all that could be desired in their parts.

C. KRELL IRONSIDES.

DENVER.

Walter Hards Had to "Go Some," but Got There—Billie Burke Will Open the Broadway.

The most prosperous season in the history of Elitch's Gardens ended 6. The stock co. this season was uniformly good, not a poor actor in the aggregation and many excellent ones. Ira Hards, the stage director, had considerable prejudice to overcome, as Denver people had ideas that no one could compete with Walter Clarke Bellows, for many years stage director at Elitch's. In the matter of staging plays, but Mr. Hards proved himself a past master of the art. The closing bill was Merry Mary Ann, with Maude Fealey in the leading part, which she played most delightfully. John Daly Murphy, Roy Fairchild, Thomas Findlay, Wilson Melrose, and Ina Hammer were excellent in their various parts.

The Alaskan opened at the Tabor 5. Gus Weinberger, H. F. Carroll, Jessie Stoner, and Detmar Foppen made the performance enjoyable. The Broadway will be dark until 13, when Billie Burke will be seen in Love Watches.

The managers of the Curtis have abandoned the project of presenting some but Shubert attractions this season, as they had not enough bookings to make it advisable, so the Van Dyke Stock co. has been installed. Knobs o' Tennessee was the opening bill 6 and presented many clever people to the Curtis patrons.

MARY ALKIRE BELL.

PORTLAND, ORE.

Musical Treat by the Ohio Male Chorus—The Ranch King at the Lyric.

Portland's second choral treat in little more than a week was enjoyed Aug. 31 at the Baker Theatre, given by the Ohio Male Chorus. There were about forty voices in the chorus and good music was rendered. They were given a very cordial reception. Salome June 5.

The Ranch King was the offering at the Lyric Theatre by the Athol Stock co. week 20-4. It was another elaborate scenic production, a mixture of tears and laughter. All the favorite players were in the cast. Principal players being seen in a delightful light comedy part, Alice Condon, Louise Hartt, Ruste Howard, Sidney Payne, and the other principals were seen to advantage. A Runaway Match 5.

JOHN F. LOGAN.

AROUND THE CIRCUITS

Bookings Rapidly Increasing and Openings Everywhere Auspicious—A Good Class of Productions Called For and Supplied.

The earlier openings all report unusually good business, but it takes more than one swallow to make a summer and managers are loath to commit themselves in prediction until November, at least.

Aaron's Associated Theatres.

The house at Haratoga Springs closed Sept. 2 for repairs, redecorating, etc., and will reopen Oct. 1 with Paul Gilmore.

Charles W. Keogh and William L. Malley are sending out a production of *The Burglar*, which will play all the leading one-night stands in the East.

Cosmo and Gray's production of *Texas* has had an auspicious opening.

The burlesque show, *The Thoroughbred*, recently opened, is reported to have closed.

Girls Will be Girls, under the management of A. G. Delamater, is playing to good business and excellent satisfaction through eastern Pennsylvania.

The Village Parson, under management of N. E. Nankeville, opens in October in New York State and will play South.

The Union Opera House at Ticonderoga, recently leased by D. C. Mitchell, is now represented by the Aarons Associated Theatres.

Among the houses recently added to this circuit is the Cadillac Theatre, Cadillac, Mich. Manager Tom Kress states that commercial conditions were never better.

The Servant of the House, promoted by the A. A. Stern company, will play one-night stands, beginning the last of September, through the larger cities in New York, Pennsylvania, etc.

Edgar Forrest's new production of *The Woman Pays*, featuring Minnie Victoria, received very flattering press comments in Elmira, Binghamton and Allentown.

The House of a Thousand Candles, under management of Nat Appell, opened recently, and from reports is scoring a big success.

One of Earl Burgess' companies of *The World and a Woman* is being routed over this circuit during the past week. Beverly, Girls Will be Girls, Village Parson, Molly Bawn, Our New Minister, Girl from Rector's, Mabel McKinley, Servant in the House, Boston Singers, House of a Thousand Candles, *The Burglar*, and A Knight for a Day.

Graustark broke records at Kansas City week of Aug. 29 and reports capacity business at Philadelphia, Toronto, Baltimore and Pittsburgh.

Burt's Southern Circuit.

The Harlan Producing Company is sending out Robin Hood this season with a superior cast and production. William J. Healy, of the Evening Star, Schenectady, is the head of the Producing Company and has placed the bookings in Mr. Burt's hands. The cast includes Antoinette Le Brun, Frederick Hutman, Halton Mayst, Thomas Richard, Sally Solomon, Frank Head, and Mabel Harris. Charles Daniel Young will be stage director and Frank Rodd musical director. The company will number nearly 50 people and will play the better one-night stand cities.

The Mardi Gras Amusement Company is presenting an indoor circus attraction under Mr. Burt's direction, playing the best of the one and three night stands. They carry fifty performers in the company, the acts coming from Barnum and Bailey and Ringling circuses, besides animals and a band.

Reich and Plunkett are negotiating with Charles A. Burt to play the George Thatcher Minstrel through the Southern territory.

A. F. Browne is sending out Dr. Jekyll and Mr. Hyde this season.

Rhinestrom and Cahn are putting out a number of St. Elmo companies. One is now organizing to play this circuit exclusively.

Baker and Castle's production of *Graustark* is breaking records everywhere by playing to capacity business on this circuit.

W. J. Nodine's *Princess of Patches* is reported as playing to capacity business all over the circuit.

Broast and Ball, managers of the Old Fellows' Opera House at Key West, Fla., have arranged with Charles A. Burt to book the new theatre at Miami City, Palm Beach and Port Pierce, Fla.

James P. McQuaide, in conjunction with George H. Kelly, manager of the house at Miami, Fla., will possibly engage a stock company for this season, and the announcement has caused quite some excitement among theatre-goers there. Gerlie Reynolds (Mrs. McQuaide) will in all probability be a member of the company.

The Southern Railroad and Seaboard Air lines are giving theatrical transportation more and better attention than ever before. This is due in part to the efforts of the National Association of Theatrical Producing Managers.

W. E. Nankeville's Village Parson company is being booked over the circuit.

Fifteen attractions that have never played this circuit before were booked this week, making a total of over a hundred now playing.

Charcott jumps from Newport, R. I., Sept. 18, to Fredericksburg, Va., to open on the 20th on this circuit. The attraction opened the season at New London to capacity business Sept. 6.

J. J. Coleman Circuit.

This circuit embraces nine-tenths of the towns in Kentucky, Western Tennessee, Arkansas, Louisiana, and Mississippi (including the principal cities in the two latter States), and quite a few in Southern Missouri and Kansas.

Robert Edson's new play, *The Noble Spaniard*, is one of the biggest successes this circuit has had. The quaint costumes of the Victorian period are most elaborate. The entire production, including stage furniture and properties, are picturesque and complete, and the supporting company perfect. Mr. Edson will play this circuit in December.

The Traveling Salesman will tour Mississippi and Louisiana in October. This organization, as well as Mr. Edson, is under the management of Henry B. Harris.

Poney and Todd have secured a lease of the Opera House, Monticello, Ark., succeeding C. D. Daniels.

Mr. Coleman calls attention to Southeastern Arkansas, including Crossitt, Monticello, Arkansas City, Lake Village, Dermott, and Willmot, which can give a small company an excel-

lent week's business. Railroad jumps are small, and the towns all run from \$150 to \$250 for right kind of attractions.

John Griffith will make a tour of the circuit playing *The Bella, Faust*, and *Macbeth*, supported by the best company he ever carried, and will make adequate productions of each play.

The Flower of the Ranch season has opened most auspiciously. The press comments sent this office are most flattering.

From last report received from Greenwood, Miss., it is very doubtful if the new theatre will be ready this season. Some hitch over an additional patch of ground has held up the work, and it may be impossible to get things moving before November or December. In that case the house even if finished will not be opened before next season.

Coburn's Greater Minstrels did an excellent business on the circuit last week and the consensus of opinion is that it is bigger and better than ever.

September attractions are scarce this season, but from October on the bookings in all towns are very satisfactory.

Manager N. L. Hackett, of Port Gibson, Miss., has made a number of improvements in his Opera House since last season and the outlook for business is unusually bright.

Manager P. U. Roberts, of Amory, Miss., is elated over his bookings for next season. He writes that all good attractions are sure of profitable returns as the commercial conditions were never in better shape.

J. B. Barrett will manage the Temple Theatre, Aberdeen, Miss. Business in the town has been topnotch past two seasons.

The Opera House, Danville, Ky., will not be ready before October. Manager John H. Stout has canceled all September bookings.

The latest successful book play, *St. Elmo*, dramatization of Augusta Evans' famous novel of same name, has been booked over the entire circuit. This play has made an emphatic hit wherever produced this season, and, as the story is of the Southland, it should prove of great interest. In Norfolk last Saturday it played to two capacity houses in extremely hot weather.

Macoon, Miss., has a new modern theatre called the Lyceum, under the management of S. J. Feibleman, an experienced theatrical man.

Sam J. Myers, business manager of the Baker Grand Theatre, Satchers, was married Aug. 28 and an extended honeymoon will shortly be brought to a close. He has been receiving congratulations from all over the country.

American Theatrical Exchange.

The Lyric Theatre, Memphis, Tenn., opens with *Adelaide* Thursday Sept. 22 and 23. The Shubert Theatre, at Joplin, Mo., has been renamed the Joplin Theatre. The Shuberts formerly furnished the house with attractions.

The Billy Link company played a week ago at the Galveston Theatre, and the entire receipts of Thursday were donated to the Mexican sufferers. This is the first benefit given them.

Dave Weiss, manager of the Princess Theatre, Houston, has just returned from his honeymoon. His wife was formerly a resident of Sioux Falls.

John P. Baird, manager of the Capitol Theatre, at Little Rock, Kan., who has been sojourning in New York the past week, has returned home.

Circuses will soon be invading Texas, and it looks now as if the rivalry will be keen and bitter. The Miller Brothers' Great Ranch Show is now on the field, the others to follow in October.

George M. Cohan, Richard Carle, Al. Wilson, Graustark, Land of Nod, Girl from Rector's, and York and Adams will be the attractions at the Dallas Theatre during the Texas State Fair weeks of Oct. 15 and 25. There are from one hundred to two hundred thousand people on the grounds every night. President Taft will be there one of those days.

Reports claim big crops for fruit, cotton, rice and sugarcane throughout Texas.

J. R. Bosch and His Banda Mexicana, which is the original police band of the city of Mexico, will begin its tour in January at San Antonio, Texas, under direction of this circuit. The members of the organization are only allowed a limited vacation, so that they tour will embrace only the larger cities of the United States.

SALT LAKE CITY.

The Douglass-Mack Company Booked for a Long Run—News of the Week.

Blanche Bates, always popular here, both on and off the stage, opened at the Salt Lake Theatre 2, presenting *The Fighting Hope* to capacity. Miss Bates was supported by a good co., which pleased. Miss Bates is looked upon as almost a Salt Lake girl from the fact that she has been engaged for a forty weeks' run. The next bill will be Edwin Milton Royle's *Squaw Man*.

At the Colonial 20-4 was *Fifty Miles from Boston*. Business from fair to packed. Co. good.

The writer has just returned from the Alaska-Yukon-Pacific World's Fair at Seattle, where he went with the Mormon Tabernacle Choir. Through some misunderstanding with the managers of the Kieteford the choir withdrew from the contest, but was amazed by the fair management to open an open air concert in the natural amphitheatre. There was an audience of twenty thousand in the seats and at least ten thousand who stood on the hillside and about the grounds, who sought for seats. A perfect ovation was given the choir and the vast audience was with difficulty dispersed after several extra selections had been given. Concerts were given also at La Grande and Portland, Ore., and in Tacoma and Seattle, Wash., in each case selling the house out and turning people away.

C. E. JOHNSON.

KANSAS CITY.

Favorable Conditions for Big Business at All Houses—Outdoor Amusements on the Wane.

The week of 5 was one of openings for Kansas City theatres, the Shubert, Willis Wood, and Orpheum all inaugurating their new seasons on that date. All of the local theatres now having fallen in line the season may well be said to be on in earnest, and as the weather has been delightfully cool, business is excellent. With the slightly cooler weather and other amusements to attract them the big crowds of two weeks ago are noticeably absent from the parks, all of which are announcing their closing dates for the near future.

At the Shubert 5-11 George Fawcett in *The Great John Ganton* opened to big business, which will doubtless continue throughout the week. The play is an emphatic success, as was demonstrated last season in the East, but came new to Kansas City and was made most welcome. The co. presenting the play gave their initial performance here, which, however, was smooth and even to the smallest details. In the second act Fawcett appeared to splendid advantage, his Little Gretchen pleasing to the extent of several curtain calls after each act and finally a few words of acknowledgment before being allowed to retire. Fawcett Campbell as May Keating scored heavily in the third act, with John Ganton in the third act, her acting winning enthusiastic applause. Others who deserve mention are Thurston Hall, John Webster, Elsie Scott, Lucius Henderson, Allen Fawcett, and Charles Gay, who handled the principal roles most capably. The play was well staged. *The Blue Mouse* 12-15.

Henry E. Dixey in *Mary Jane's Pa* was the opening number of the new season's attractions at the Willis Wood 5-8, playing to excellent business. The play is delightfully entertaining, being full of true heart interest combined with a strain of original comedy. Mr. Dixey is congenially cast in the role of Hiram Perkins, which he makes a great deal of; in fact, in less skillful hands it might prove extremely tiresome. As portrayed by this clever comedian is all that one could desire. Little Gretchen Hartman shared honors with the star, her immensely natural portrayal of Mary Jane scoring decidedly. Other principals included Helen Lackey, Dorothy Phillips, Edward Chapman, Franklin Seabright, John King, and Maude Earle, all of whom were thoroughly capable. The play was appropriately mounted. *Billie Burke in Love Watches* 12-15.

The *Honey Moon Trail* at the Grand 5-11 played to big business throughout the week, depicting its pronounced success of last season. The show is well kept up in all departments and well deserves all the success it achieves. The principals in the big cast included Bert Baker, Louis Kelso, Margaret Lotus, Mabel Melvine, Maud Potter, Arline Boling, and Carl George, supported by a strong chorus, well trained and of good voice. *John E. Young* in *Lo 19-25*.

The second week of the Woodward Stock co. at the Auditorium 5-11 drew the usual big audiences, which seemed well pleased with the bill. The *Adventure of the Yellow Dog*, which was masquerading as the brother of *Uranus* and *Willie Highy* as Sir George Silvester were both admirably cast and won frequent applause. Of the supporting co. Frank Dennithorne and E. J. Sherman deserve the greatest praise, although down to the smallest roles the cast were excellently played. The staging and costumes were most attractive. *The Ensign* 12-15.

The Montana Limited was the Gillies offering 5-11, opening to capacity houses. The play is a Western melodrama, thrillingly told and very capably acted. Fred Eckhardt heads the presenting co., which includes Roger O. Donnell, Jack Stone, Bonnie Male, Blanche Boyer and others. The staging was complete. *The Girl from U. S. A.* 12-15.

The *Star* 5-11, playing good sized audiences nightly. The *Seminary Maiden*, a two-act burlesque, with numerous specialty numbers, offered good entertainment. *Washington Society Girls* 12-15.

At the Majestic 5-11 the *Lid Lifters* found ready favor with good sized audiences. *Hattie B. Mills* in a singing and dancing act was the star of the olio, winning numerous recalls. Other vaudeville numbers were good, while the two burlesques created much amusement.

D. KEEDY CAMPBELL.

SPOKANE.

News of the Week—Robert Pitkin and Jessie Houston Make Friends.

Edward Hume and Grace DeMar, supported by a strong chorus, scored nicely in *A Knight for a Day* at the Auditorium Theatre Aug. 29. *The Girl Question* with John L. Kearney and Dorothy Maynard & Co. Madam Yale & Polly of the Circus 12-15. *The Cat and the Fiddle* 15. *Ellery's Band* 19. *Three Twins* 22-25.

At 15, the Place and the Girl, with Robert Pitkin, Jessie Houston, J. S. Kinslow, and Theodore Hook, played to big business at the Spokane Theatre the week of 20. *The Gay Parisienne* 5-11. *International Grand Opera* co. repertoire 12-15.

Mrs. P. A. Lewis, wife of a prominent rancher at Sucker Lake, Wash., professionally known as Marie Moore, soprano, who toured England and the Continent thirty years ago, died at the home of Mr. and Mrs. J. H. Wright at Post Falls, Idaho, east of Spokane, 1, from paralysis. She was fifty-five years of age and had lived in the lake district fourteen years. Mrs. Lewis was born in California and passed her youth in San Francisco. Her father was connected with the United States Steamship Co. and sent her to Milan, Italy, where she finished the musical course in three years, graduating with honors. Afterward she toured Europe and was successful in London and other large cities. Mrs. Lewis devoted the last few years of her life to her rose garden, which was the most beautiful in the district.

George Hamblin, of Chicago, has signed with the Wagner Club, of Spokane, for a concert this season. The club will give its opening concert in October, when Emma Eames and Emilio d'Gogorua are scheduled to appear. Halilene Hall says that no notice has been received to cancel the Eames engagement, though Paris reports are that the singer has retired.

Harry C. Hayward, manager of the Auditorium Theatre, and president of the Theatrical Managers' Association of Spokane, announces that the matter of increased salaries for stage hands in the installation of an electric department here will be held in abeyance until 21. The stage employees are asking for 10 per cent. increase and better working conditions. The new scale for musicians in vaudeville houses was also held up.

W. A. MORRIS.

SAN FRANCISCO.

The Witching Hour Proved a Great Hit—Caro Roma Home Again.

Dustin Farnum's engagement in Cameo Kirby closed Sunday night 5, after a two weeks' successful engagement at the Van Ness. *Blanche Bates* in *The Fighting Hope* opened 9 and gave a special extra matinee on 9, California's Admission Day.

The Alcazar closed a two weeks' run of *The Lion and the Mouse* 5. *The Taming of Shrew* was produced evening of 6. Extra matinee on 9.

The Valencia made a big hit in the production of *The Witching Hour*, which opened 20, John Mason being the star, who made a personal hit and was given a very cordial reception upon his initial entrance. He made himself a very popular star, supporting Mrs. Vlake and her Manhattan co. on his previous appearance in San Francisco. The supporting co. consists of the following: Joe, a servant, Robert Bond; Jack Broadhead, John Mason; Lew R. Croger, Edward See; Tom Demas, Preston M. Crowe; Harvey, a servant, W. H. Sadler; Mrs. Alice Campbell, Jack's sister, Belle Howell Bohn; Mrs. Helen Whipple, Clay's mother, Amelia Gardner; Viola Campbell, Jack's niece, Charlotte Ives; Clay Whipple, Clinton Preston; Frank Hardman, Albert Andrews; Justice Preston; Mrs. Whipple; Justice Henderson; E. L. Walton; Butler, William E. Butterfield; Colonel Bayley, Harry S. Madfield, and Mr. Bayley, a reporter. W. H. Sadler. This production was at the Valencia for two weeks, ending 13.

The Princess still continues with Jack and the Beantail, entertaining by its favorite singers and beauty chorus. Starting Monday matinee 6, Ferris Hartman opened at this house with his new co. in *The Yankee Consul*.

The American continued with *Frank Bacon* for another week, ending his engagement 4. *The Professor's Love Story* was well rendered by the following co.: Professor Goodwillie, Mr. Bacon; Miss Goodwillie, his sister-in-law, Marie Baker; Lucy White, Louise Brownell; Dower Lady Gilding, Peggy Monroe; Lady Gilding, Elaine Davis; Sir George Gilding, Gerald MacCourt; Dr. Cowens, Will R. Abrams; Dr. Yellowlegs, Thurloe White; Henders, James Corrigan; Pete, Edmund Flynn; Edna, Lillian Elliot.

Madame Caro Roma, whom we once called Carrie Roma when singing the star voice at the old Rivoli, is home again and will soon have a programme of songs of her own composition.

A. T. BARNETT.

PROVIDENCE.

The Albee Stock Company Closes a Record Season—Via Wireless at the Imperial.

For the second week of the new season at the Imperial, 6-11, Frederick Thompson's stirring melodrama *Via Wireless* was presented to houses of small proportions. From a spectacular standpoint the production is short of remarkable, especially the ship scene of the third act. The cast in general is a competent one and good results are obtained. The work of J. K. Milner, Joseph Kaufman, William Mack, John Sanguella, Francis McGuire, and Mariel Starr stands out very prominently. *The Floral Shop* 12-15.

At the Empire 6-11 Just Out of College proved very popular, capacity houses being the prevailing sign. The leading roles are in capable hands, and the musical number, has the snap of an Act production. Among the more prominent are George C. Denton, William Mortimer, William Miller, and Margaret Ray. *The Glassman* 12-15.

Clark's Runaway Girls was the attraction at the Westminster 6-11 and played to good houses. Jack Stone and Ella Gillette lead, and are supported by a commendable co. and chorus. *Al. Reeves' Big Beauty Show* 12-15.

As usual the closing night of the Albee Stock co. 4 proved a fitting climax for the stock season. As early as Monday at noon every seat in the house had been sold, which gives some idea how the theatregoers of Providence clamor to bid farewell to their respective favorites. At the end of the second act the curtain was raised fully one hour, at which time presents and flowers in abundance were distributed to the various members of the co. Speeches were also in order by every one in the cast, and also by Manager Lovensberg, who in part congratulated the entire co. upon making the ninth Albee Stock co. the most successful, both socially and financially, that he had ever had the pleasure to manage.

With the advertisement of *The Glassman*, which is booked at the Empire 12-15, the colored element of Providence were up in arms to suppress the play. A committee, waited upon Mayor Fletcher with this end in view, and were promised a hearing before the Board of Police Commissioners. The hearing was held, and as no good and sufficient reasons were presented by the petitioners why the play should not be given as booked, Mayor Fletcher ruled that the Glassman could be produced. Each strenuous effort has been made, however, to prohibit its continuance in this city, a committee representing Mayor Fletcher and the Police Commissioners will be in attendance at the initial performance, with a possibility of its being stopped before the engagement is concluded.

The Providence Opera House, although somewhat later than usual, will open its season 13 with *The Paradise of Mohammed* as the initial attraction.

HOWARD F. HYLAND.

SPRINGFIELD, MASS.

The Court Square Opened Early—No Lack of Attractions Here.

The Court Square opened its sixteenth season before Labor Day with Louis Mann in *The Man Who Stood Still* 4, 5. *The Right of War* 6, to large business. Cecil Spooner in *The Little Terror* 7. Yiddish Players 8. Graustark 9. Lillian Russell in *The Widow's Might* 10, 11, to large and delighted audiences. *Via Wireless* 12, 14. *How Stahl* in *The Chorus Lady* 13, 15. *The Candy Shop* 17. *The Intruder* 18. *The Christine Lind* concert 21. *Follies of 1909*, 22, 23.

The Poli Stock co.'s presentation of *Divorcee* 30-4 was a popular success. The work of Eugene Hardie, Harry Ingram, Brandon Evans, and John G. Fee was particularly good. *The Great Divide* 6-11 was excellent. *Blue Jeans* 12-15.

The Gilmore opened 30 with the *Bliss Beantail* to big business. *The Girl of the Mountains* filled out the last of the week. *Louise Price* was the girl. *The Merry Whirl* 6-8 was the liveliest production seen here in some time. *East Lynne*, with Alvin Page, 9-11. Eddie Cartier has joined Little Nemo as chief property man. EDWIN DWIGHT.

PHILADELPHIA'S SEASON OPENS

The Promising Outlook—Some Excellent Attractions Announced—The Chocolate Soldier Is Seen—
News of the Theatres.

PHILADELPHIA, Sept. 13.—It is here—the theatrical season of 1909-10. There can be no doubt of it after the outpouring of theatregoers last Monday afternoon and evening. Nearly all of the houses offered matinee performances. Maybe the fact that it was Labor Day had something to do with the size of the audiences, which crowded every place of amusement. Probably the regular opening of five of the principal theatres on the same day with plays new to Philadelphia, was an incentive. At any rate the crowds were there, and they have been there in undiminished size ever since. It has been the most successful "opening week" in fact, the theatres have enjoyed for several years. Managers are, as a result, wearing expansive smiles of joy, feeling that the auspicious opening augurs well for the future. May this feeling be fully realized.

The press department of the Walnut, which on Monday afternoon last entered upon its 101st year, pulled off successfully a clever advertising stunt. The attraction was The Girl from Hector's, and it was heralded as being so "loud" that, perhaps, the local authorities might find it necessary to prevent its production. As a matter of fact the authorities had not given The Girl from Hector's a thought. But the mere mention in the press that there might be "something doing" Monday attracted such a crowd to the matinee performance that extra police had to be summoned to handle the crowd, so great was the demand for admission. There was another big crowd in the evening, and all the week the theatre has been practically at capacity. The play has not been stopped, none of its lines have been eliminated, nor has it been interfered with in any way by the authorities. It is not a clean, wholesome play as any means, but it pleases, amuses, so well that it is, the presenting company being practically the same as that seen in New York. It includes Dajlas Welford, Edith Proctor Otis, Nella Webb, Nena Blake, Gertrude Millington, George Anderson, Herbert Carr, Charles E. Eldridge, and the Constantine Sisters, the clever dancers. The play will remain this week and be followed by The Men of the Hour.

Wilton Lackaye in The Battle remains another week at the Adelphi. Business has been good. The play was well received, but it could not well have been otherwise with such an efficient cast, which included, in addition to Mr. Lackaye, who has long been a favorite here, practically all of the members who last season contributed to the success of this interesting drama. Next week The Ringmaster, which has not yet been produced in Philadelphia.

The Climax opened the season at the Broad last Monday. If favorable press comments count for anything, its run here ought to prove profitable. One paper evidently assigned its poetical editor to cover the play, as his comment started with the words: "The Climax is as fresh and fragrant as a sapphire laden with the sweet odor of wayside wildings and vocal with the music of woodland birds." I don't know much about the "wayside wildings" and "woodland birds," but I do know that The Climax is a most enjoyable little play, and if it does not prove to be one of the season's money-makers it will be because the public wants a play of a vastly different character. The cast could not have been more successfully selected. The four who have been chosen to present this charming tale of love and loyalty are as fresh and fragrant as a sapphire laden with the sweet odor of wayside wildings and vocal with the music of woodland birds. I don't know much about the "wayside wildings" and "woodland birds," but I do know that The Climax is a most enjoyable little play, and if it does not prove to be one of the season's money-makers it will be because the public wants a play of a vastly different character. The cast could not have been more successfully selected. The four who have been chosen to present this charming tale of love and loyalty are as fresh and fragrant as a sapphire laden with the sweet odor of wayside wildings and vocal with the music of woodland birds.

The Lyric had as its season's opening last Monday The Chocolate Soldier, an opera comique in three acts, which was produced for the first time in this country, and which is founded on George Bernard Shaw's play Arms and the Man. The music is by Oscar Strauss, libretto by Rudolph Bernauer and Leopold Jacobson, while Stanislaus Stange is held responsible for the English version. Mr. Stange has pretty well eliminated Mr. Shaw's Arms and the Man. In plot The Chocolate Soldier follows in the main Arms and the Man, but Shaw's clever dialogue gives place to a little play of humor which is more generally appreciated. Dialogue, however, does not at any time become an important essential quality of the opera. Strauss's music at all times redeems the weak spots of the production. Musical numbers follow each other in entertaining rapidity, and the delightful compositions, sung effectively, win general approbation. The ensembles, in which the opera abounds, have been beautifully balanced and greeted the ear most pleasantly. The opera has been staged with much pretty scenery, while the costumes are tastefully blended. The company includes Ida Brooks Hunt, Flavia Arcaro, Edith Bradford, J. E. Gardner, Henry Norman, William Frouette, George Tallman.

The Chestnut Street Opera House, which closed its season last Monday, presented "The Master Key" for the first time on any stage. The Master Key, a four-act drama by Cosmo Hamilton, an Englishman of letters, who has to his credit a number of successful plays. It is one of those capital against labor stories with which the stage of today is being overcrowded. It is well told, there is no doubt on that point; but there is little in it that has not been told before. A dozen plays might be mentioned in which the difference between capital and labor are made the basis, the method of treatment may be changed somewhat, but the great problem—that of bringing capital and labor together to a satisfactory understanding of the rights each possesses—is yet to be solved. The writer who can evolve such a solution of this problem will make his fortune and gain the everlasting gratitude of the whole world. The battle fails in this respect. So does The Master Key. So do all other plays that attempt to use this problem as its basis. The Master Key, however, interests—pleases—is worth seeing (or hearing); but it ends there. If any cast could make successful a play, it would be that which has been selected for The Master Key, which includes the following: Orrin Johnson, Ralph E. Cummings, Bennett Southard, Horace James, Leonora Oakford, Mildred McNeill, Justine Cutting, and Grace Merritt. The Master Key will be followed next week by The Florist Shop.

Cole and Johnson filled the Grand all of last week with The Red Moon. The piece, as well as the company, has been strengthened since its appearance here last season. A number of new musical selections have been interpolated, the

action quickened, while the addition of Alda Overton Walker, the dancer, was most acceptable. This week, My Partner's Girl. Next week, School Days.

Caste was delightfully presented by the Orpheum Players at the Chestnut Street Theatre last week, with Charles Balar as Captain D'Alr and Leah Winslow as Esther. This week, In the Palace of the King.

William H. Angerth, minstrel comedian and business manager for Diamond Jack's Shows, died Wednesday, Sept. 8, aged forty-three. A widow survives him. He had been connected with the Diamond Jack Shows for twenty-five years. He was an Alki, a Red Man and Knight of Pythias.

This is the last week of Lyman H. Howe and his "travel festival" at the Garrick. The theatre's regular season will open next Monday with Robert Hilliard in A Fool There Was. The Queen of the Outlaw's Camp, which gave Dottie Davis and Robert Gordon a chance for some good acting, attracted big audiences to the National last week. This week's offering is The River Pirates.

The Girard Avenue had an attractive feature last week in The Sporting Deacon, with William Turner at the head of the cast. It was well acted and played to fair business. This week, Captain Clay of Missouri.

The Orpheum Players to-day inaugurated their third year at the Chestnut Street Theatre with the production of In the Palace of the King. The personnel of the company shows little change. Among the newcomers are Sydney Mather, Dorothy Schoemaker, and Edwin Middleton, the latter a well-known comedian in this city.

JAMES D. SLADE.

PITTSBURGH.

A Minstrel War—Theatre Attendance Light—
Attractive Bills.

PITTSBURGH, Sept. 13.—The metamorphosis of the old Bijou to the Lyceum was a revelation to those who attended this beautiful playhouse last week, and Manager R. M. Gulick has been widely congratulated for his achievement. Its management is first class in every respect. The innovation of pretty young girls as ushers in white dresses and the correct dressing of the other attaches add greatly to the air of refinement. The handsome drop curtain of green velvet harmonizes with the other decorations. This week Wildfire, with Will Archie, is presented by a capable company. The attendance to-night was large. David Higgins in Captain Clay of Missouri for the following week. Cohen and Harris at the Alvin. The Nixon versus Dockstader's Minstrels at the Alvin last week resulted in both averaging light attendance. Neither seemed to have anything on the other. Both companies paraded daily in the downtown section of the city, each trying to outdo the other. It was very laughable when they came face to face, amid the clash of their bands.

The Girl from Hector's is at the Nixon this week, and George M. Cohen's The Am and the Man is the underbill at the Alvin. Clyde Fitch's comedy, Girls, is here for the first time, and Eleanor Robson in The Dawn of a Tomorrow is booked for the coming week.

Blaney's Empire will well attended the past week where The Gambler, of the House of Cards, is the attraction. On Trial for His Life is on for this week, with The Eye Witness to follow.

Harry Williams' Academy had its usual crowd to-day, where the Kentucky Belles bid for favor, with La Belle Helene as the feature of the bill. C. B. Arnold's Serenaders, with Bob Van Osten and Annie Hart, and featuring the Fannettes, and Monroe and Mack, entertained the large audience at the Gayety to-day.

The Pittsburgh Exposition continues to draw crowds daily, and consequently affects the attendance at the theatres. Error and his Band is at the Music Hall this week, and will be succeeded by Damrosch and his Orchestra the coming week.

Amelia Gardner, whose parents reside here and who is the sister of Treasurer W. B. Gardner of the city, will again support John Mason in The Witching Hour, which is booked at the Alvin this season.

George H. Nicolai was present at the opening of the Lyceum last Monday, and was gratified at the auspicious start of the house, which is booked by his firm, Stair and Harlin.

ALBERT S. L. HEWES.

MINNEAPOLIS.

Minnie Allen Pleased in The Three Twins—
The Bijou Opens.

State Fair week drew the usual big crowds to the city and the theatres played to packed houses. At the Metropolitan Victor Morley and Bessie Clifford appeared in The Three Twins, and the merry musical comedy went with as much snap as on two former presentations here. Minnie Allen is the new Kate, succeeding Eva Fallon and Elsie Bowen, and the co. is, if anything, improved. The chorus sings well and the whole production is fresh and up to its original standard. Next week Richard Carle in Mary's Lamb and Leslie Carter.

At the Lyric Jeff De Angelis in The Beauty Spot scored an immediate success, and was assisted by a clever co. that included Isabelle d'Armond, Viola Gillette, George McFarland, Minerva Coverdale, Jacques Kruger, Frank Doane, and Alfred Ball. The production was beautifully staged. Girls follows.

The Bijou opened for the season 5 with the perennial In Old Kentucky. Mildred Johnson, a pretty young actress, is playing Madge this season, and Harry Maxwell succeeds Charles K. French as Uncle Neb. Bert G. Clark is still appearing as the Colonel. Babes in Toyland, with Ignace Martinetti in his original role, will follow.

The Lyceum Theatre at Duluth, formerly owned by Thomas Cole, the copper magnate, has been sold to the Charles Marshall Co. for nearly \$1,000,000 and will be added to the Northwest Iron and Copper circuit.

CARLTON W. MILES.

LOS ANGELES.

The Auditorium Opened Under Favorable Conditions—Local News of Interest.

The auspicious opening of the Auditorium, under the management of the Shuberts, was the event theatrically Aug. 31-3, and the big house with its 3,500 capacity was well filled with the elite of the city to witness George M. Cohan's A Hearty Welcome (of farce of supposedly Western flavor replete with laughs and good humor, and though not handled by a co. of any great degree of merit, the action is not permitted to lag for a single moment. James Spotswood, Eugene O'Rourke, Frank Wunderlee are responsible for the real fun and success. The engagement is for two weeks, and afterward will follow The Witching Hour.

Society comedy, under the title of The Way of the World, is the play the leading lady of the Belasco. Thais Magrane, made her debut in to the local theatregoers 30. Miss Magrane impressed us as an actress of exceeding ability, better to be judged in a vehicle of more requirements, as a woman who has a sweet personality, which pleased her and the audience in perfect accord, and her reception of applause and floral gifts was a marked triumph. The play itself might be termed a misfit, a bit of commonplace offering, but little for a co. of such standard as this. The Misses Farrington and Lewis and Messrs. Bennett and Anselmi were in the main responsible for its satisfactory presentation. The Squawman 6-12, with Lewis Stone in the title role.

At the Burbank 29-4 The Great Divide backed the house for a solid week, and the excellency of the production was most marked and deserving of commendation. A. Byron Beasley and Blanche Hall cast, respectively, as Stephen Ghent and Ruth Jordan, were accorded most lavish praise for their nearly perfect work; it was a praise prompted by unqualified enthusiasm and deserved. The character work of Waylan Trank in the role of the Contractor was splendid, and the perfect assistance of the other members of the co. stamped the production as one of exceeding smoothness and delight. Strongheart 5-11.

Paid in Full, which was so capably presented at the Mason last season, was here 30-4, with a decidedly poorer co. and playing to fair houses only. The Mason was dark 9-11. Dustin Farnum in Cameo Kirby follows.

Hamburg's Majestic Theatre opened its doors for the Winter season 5, with Kolb and Dill in Dream City.

When the Belasco opens its doors with The Squaw Man next week Lewis Stone will make his reappearance after an extended vacation; Frank R. Camp, late of the Vaudeville circuit, will succeed Sheldon Lewis; Harry Andrews, direct from Liebler and Co., will take the place of David M. Hartford as stage director; Margaret Langham, otherwise Mrs. Lewis Stone, will rejoin the co., and William P. Freeman, one time with Thomas Jefferson, will be another new member.

Mr. and Mrs. Dick Ferris and their daughter, La Cigale Ferris, are back from their successful Minneapolis season; they joyfully ensconced in their celebrated log cabin home, where their many friends have given them royal welcomes. David M. Hartford, who at present is stage director of the Belasco Theatre, will make his appearance at the Burbank next week in Strongheart, and will later on assume the duties of director.

Among some of the notables to appear with Kolb and Dill at the Majestic will be Boyd Marshall, Olga Stech, and Adelaide Harland. Percy Bromson, at one time with this co., may play a limited engagement with the Belasco forces.

A Runaway Housewife is the one act musical comedy now being offered at Fischer's, and it is voted merry entertainment.

The Grand Stock co., with Lillian Hayward in the role of Lady Isabel, gave a very adequate presentation of East Lynne 29-4 to crowded houses during the week. Lee Wells, the many years treasurer of the Grand Opera House, has accepted a similar position at the Auditorium, and hereforth his politeness and pleasant ways will add much to the popularity of the Shuberts' new house.

DON W. CARLETON.

SEATTLE.

Emma Bunting Adds to Her Popularity—
Russell and Drew to Build New House.

At the Moore the attraction was A Gentleman from Mississippi Aug. 20-4, matinees 2 and 4, which was presented by an excellent co. before medium and large audiences, which showed their appreciation by frequent applause. James Lackaye in the title role invested the part with ease and jovial good nature. In the cast were Virginia Pearson, Minnette Barrett, Osborne Seattle, Fletcher Harvey, Hal DeForest and others, who interpreted the different characters with accuracy and skill. The Time, the Place and the Girl 5-11. Grand opera 12-18.

The Ketchel-Papke pictures 29-1 at the Grand drew audiences averaging good business. The Ordeman-Holler wrestling match 3, which drew a crowded house, resulted in a victory for the former. A Relief for a Day 5-11.

At the Alhambra, Girls 20-4 continues to draw houses averaging fair business. The same attraction was seen at the Moore earlier in the year. Same attraction 5-11. This co. will go direct from Seattle to Portland and appear at the Star Theatre 12.

Emma Bunting and co. at the Seattle closed their Summer engagement with a fine presentation of Lena Rivers 20-4, which drew large audiences. Miss Bunting has added steadily to her popularity since her first appearances here two years ago. The supporting co. contains a good representation of skill and talent. The Cowboy and the Squaw 5-11.

W. M. Russell on 1 purchased John Cort's interest in the Seattle Theatre, the lease of which will expire one year hence. Russell and Drew intend to erect during the coming year a new theatre in the immediate vicinity of the Alhambra, in order to accommodate their popular attractions.

The daily average attendance at the Exposition shows a steady increase. Norway Day 30 was celebrated with great eclat, on which occasion 42,000 were present. Seattle Day 6 promises to be a memorable event in the history of the Fair.

BENJAMIN F. MESSEVERY.

CLEVELAND.

Louise Gunning Made Good Impression in
Marcelle—George Sidney in The Joy Rider.

Paid in Full was the attraction at the Euclid Avenue Opera House 6-11, and made as favorable an impression as on its first visit. J. E. Dodson in The House Next Door 13-18.

Louise Gunning in Marcelle made a hit at the Colonial Theatre 6-11. The piece was well staged and costumed. Foreign Exchange 13-18. George Sidney pleased the patrons of the Lyceum 6-11 with his new comedy, The Joy Rider. Buster Brown 13-18.

The Cowboy and the Thief captured the patrons of the Cleveland Theatre 6-11 and made a hit. The Workingman's Wife 13-18.

Vaughan Glaser and his co. will present Clothes at Keith's Prospect Theatre 13-18.

WILLIAM CRATON.

INDIANAPOLIS.

The Forepaugh Stock Company Receives a
Hearty Welcome—Superba at the Park.

At English's 6-11 Victor Moore in The Talk of New York, here for the second time, again proved a popular attraction that drew well and pleased immensely.

The Forepaugh Stock co. opened auspiciously at the Majestic on Labor Day, with crowded houses both afternoon and night. In The Crisis, the play selected for the opening, all of the local members of the co. appeared to splendid advantage and each was given a hearty reception. George Arvine as Stephen Brice, Lucille Spiney as Virginia Carvel, Harry Preston Coda as Judge Whipple, Alonzo Arnold as Clarence Colfax, and J. Francis Kirke as Elephant Hopper deserve the highest praise for work. Harry Stafford, Charles N. Lam, and Maye Louise Aigen filled the minor roles acceptably. All on account of Kila 13-18.

After an absence of two years, Superba again made its appearance at the Park 6-11 and drew the same large, delighted audiences as in years past. The sale of season tickets at the Majestic last week went ahead of last season by more than 100,000, and the demand continued until the box office closed in the evening. The indications point to a prosperous season at this house, where the Forepaugh Stock co. has been such a favorite for two seasons past.

Etchel Hamilton, daughter of Mr. and Mrs. Frank Seale of this city, is a member of The Talk of New York co. here this week, this being her second season with the co.

PEARL KIRKWOOD.

MONTREAL.

Paul Marcel Wins Special Favor at the Academy—
The Princess Opened to Good Business.

His Majesty's opened the season with King Dido 6. The co. is excellent and the production is a fine one. The opera itself is somewhat tiresome. Grace George 13-18. The Princess opened to big business as a Shubert house, the attraction being The Gay Musician. The piece has been seen here several times before, but nevertheless seemed to retain its drawing powers. The co. is a capable one. Ditty Bell 13-18.

At the Academy the French Stock co. opened their season with a Labor Day matinee in L'Amour Veuille (Love Watches). The organization is a splendid one and gave a fine performance. The cast was excellent all round, but special credit is due to Paul Marcel for his performance of Ernest Vermet. La Loie Fuller will be an added attraction 13-18.

The Ginghamman, Man, with tinsel numbers, a pretty chorus and a satisfactory cast, is the bill at the Francella.

The interesting melodrama La Mendicante de St. Sulpice is the bill at the National. H. Genevieve Baird, a young Canadian actress, will appear at Stanley Hall 10 in three one-act plays by W. A. Tremayne.

W. A. TREMAYNE.

OMAHA.

Season Opened at the Burwood with The
Beauty Spot—A Thriller at the Krug.

At Bord's Theatre Billy Burke in Love Watches was the offering V. 8, and both the play and the bright particular star were well received. The supporting co. is a capable one. Resident Manager Monaghan promises Henry E. Dixon 9-11. Honeymoon Trail 13-14. John H. Young 19-21.

The regular season at the Burwood opened 12 with The Beauty Spot.

Down at the Krug Ray Raymond in Dave Devil Dan opened a half week's engagement 5. Business was quite good and, as usual, those desiring to see a thriller were not disappointed. Underlined: The Girl from U. I. A. 6-11. The Sunny Side of Broadway 12, to be followed by The Blind Organist and The King of Bismarcks.

The season at Lake Manawa closed 4. It has been, as usual, a fairly profitable one. The Ohio Minstrels is to give two concerts at the Burwood 11.

J. RINGWALT.

ST. PAUL.

Chauncey Olcott as Popular as Ever—Babes
in Toyland at the Grand.

Chauncey Olcott and his splendid co. opened 5-11 at the Metropolitan in his pleasing play, Ragged Robin. Although he enjoyed a capacity business last season when the play was produced here, he is again meeting with the same condition this time, while his co. is about on a par with the one of last season also. He makes his usual decided hit with a number of songs, and his voice still retains the same sweetness that has made him popular with thousands of theatregoers. Leslie Carter comes 13 in a new play.

The Grand offers a musical extravaganza in Babes in Toyland. It is a little different from the class of productions that the Grand generally offers and it is being greeted with extremely large houses. The principal part of it is the magnificent stage setting and the catchy music. They carry a very large and well drilled chorus. In the Bishop's Carriage 12-18.

The Star is doing a very satisfactory business week of 5 in the Broadway Gaiety Girls. The Coxy Corner Girl 2-15.

HARRY O. WILLIAMS.

TOLEDO.

The Eye Witness and The Isle of Spica Were
the Attractions Here.

The Eye Witness did not please the patrons of the Lyceum to any great extent 2-4 and business was not very good.

The Isle of Spica, with a good singing co. headed by Harry Williams and Harry Watson, drew and pleased good houses 5-8.

C. M. EDSON.

AT THE HIPPODROME:

A series of Splendid Spectacles Make Up a Great Production

The Hippodrome opened its fifth season on Saturday evening, Sept. 4, before a packed house. The production is divided into three parts, as follows:

A TRIP TO JAPAN.

Written and produced by R. H. Burnside. Music and lyrics by Manuel Klein. Scenic effects designed and executed by Arthur Voegtlin.

CHARACTERS.

Lord Ick Gordon, U. S. N. E. A. Clark
 Captain Dixon W. H. Clark
 Harry Dixon Harry Griffith
 Mabel Dixon Mabel Dwight
 Herbert Dixon Herbert Mansfield
 Adrian Adrian Bellevue
 Colonel Cook J. Parker Combs
 Mary (his adopted daughter) Mildred Flora
 Leslie Leslie Leigh
 Harry Yamamura Harry Dale
 Nanette Flack Nanette Flack
 George Washington Jenkins Harry Wardell
 By Himself By Himself
 Frank Hanson Frank Hanson
 James H. Adams James H. Adams
 George H. Adams George H. Adams
 Harry Cluett Harry Cluett
 H. L. Barstow H. L. Barstow
 Nat Harris Nat Harris
 Hotel at Old Point Comfort. Circus
 Performance by the Sea.
 Steamer H. - Steamship Pier, New York City.
 V. - New York Harbor.
 Street in Tokio.
 VI. - Garden of the Mikado's Palace.

INSIDE THE EARTH.

Written and produced by R. H. Burnside. Music composed and conducted by Manuel Klein. Scenic effects designed and executed by A. Voegtlin.

CHARACTERS.

W. H. Clark W. H. Clark
 E. A. Clark E. A. Clark
 J. Parker Combs J. Parker Combs
 Harry Griffith Harry Griffith
 Mabel Dwight Mabel Dwight
 Herbert Mansfield Herbert Mansfield
 Harry Dale Harry Dale
 Harry Wardell Harry Wardell
 By Himself By Himself
 Nanette Flack Nanette Flack
 Caroline Weir Caroline Weir
 Blanche Boone Blanche Boone
 Their first appearance outside of New Zealand.
 Maori Village in New Zealand.
 Summit of Sacred Mountain.
 Interior of Volcano.
 Magic Waterfall.
 Palace in Center of Earth.

THE BALLET OF JEWELS.

Written and produced by R. H. Burnside. Music composed by Manuel Klein.

CHARACTERS.

Georgio San Marco George H. Adams
 Nanette Flack Nanette Flack
 Margaret Townsend Margaret Townsend
 Charles Ravel Charles Ravel
 Mabel Dwight Mabel Dwight
 Marceline Marceline
 Mlle. Albertina Rasch Mlle. Albertina Rasch
 The Cave of Jewels.

The doors of the vast Arabian nights playhouse swung open to the public the evening of Sept. 4 with the usual capacity audience. Each season the same question arises as to whether the new production can outlive the old, and those masters of scenic and spectacular wizardry, R. H. Burnside and Arthur Voegtlin, have done wonders in their endeavors to excel last season's magnificent spectacles.

The Trip to Japan is the first of a triple offering and the best. The story is somewhat hazy, melodramatic in theme, and has to do with a deep-dyed villain, the employer of a ship builder, who secures his employer's submarine plans. He constructs two vessels under cover which he sells to the Japanese Government.

In order to ship them to Japan the Japanese agent secures a steamship and engages a circus as a blind to cover the shipping of the submarine boxes. There is the usual love affair and villainous intrigue which carries all of the principals to Japan, where the guilty are punished and the righteous made happy. The six scenes were the hotel at Old Point Comfort; the Ferry House, New York; the steamship pier, Jersey City; New York Harbor; a street in Tokio, and the gardens of the Mikado's Palace. These are some of the most satisfying and impressively realistic scenes ever presented at the Hippodrome. This is especially true of the third, showing the harbor at night, and practically brought the audience to its feet in appreciation. The wagons, carriages and horse cars at the ferry house entrance gave one a splendid idea of what the Hippodrome stage is capable of and added bits of realism and comedy opportunities which were keenly relished. The circus acts with George Melville were offered as part of the opening scene but contained a surprising lack of novelties. Why the Hippodrome with its vast stage accommodations cannot secure novelties that have not already been seen on the vaudeville circuits is a mystery. With the exception of La Valliere's Football Dogs the other acts, which included Toureux and Manetti, equestrians; George Bonhair Troupe, risqué work; Four Idamas, equilibristas; six Baltimore gymnasts, and the Five Hammer-Schiller Troupe of acrobats, were all of the cut and dried order and aroused but little enthusiasm. The dog act was novel and interesting and called forth well merited rounds of applause. Marceline is the same, but, like Jack the Giant Killer, if he wasn't in evidence and performing the identical antics of previous years the children would no doubt be disappointed.

Inside the Earth had vast opportunities which were not taken advantage of. It also had its melodramatic side which was smoothed, perhaps fortunately, in vast spectacular effects. The five scenes carried the action from a Maori village in New Zealand to the interior of the volcano; the summit of the sacred mountain; the magic waterfall, and the palace in the center of the earth. The Maoris and their village are well worth seeing. They indulge in a sort of "gratuité drill," including a series of primitive college yells which would make a Yale freshman green with envy. It is one of the most interesting features seen in New York in years.

The magic waterfall offered partial opportunity for using the big tank with spectacular waterfalls at each side of the stage and a revolving chorus in back of the tumbling water. The principals sank beneath the "lake" directly in front in a most effective manner. In the finale, where numbers of the girls march directly down into and under the water the audience got their real water mystery, and this phase more than any other was most talked about. The Ballet of Jewels, sandwiched in between Japan and the Center of the Earth, tells an incoherent story in pantomime, badly played and with the most atrocious scenic background ever seen outside of a burlesque house. The costumes and dancing of the ballet are wonderful but badly hampered in their effect by the background. On this account in part was due the lack of enthusiasm in sharp contrast to the "braves" which the bird ballet of last season called forth. Manuel Klein has not written as catchy music as formerly, and the cast, now veterans in Hippodrome annals, play up to their usual strained standard.

THE METROPOLITAN PLANS.

The plans of the Metropolitan Opera company to present lyric opera and opera comique at the New Theatre, together with regular performances in Brooklyn, Philadelphia, Baltimore and a two weeks' season in Boston, in addition to the Spring tour, necessitate a larger number of artists and an augmented chorus. Anna Pavlova, the Russian dancer, will appear during the entire month of March. The new works announced for production are: Claude Debussy, *La Chute de la Maison Usher*; Le Diable dans le Beffroi; *La Légende de Tristan*; Paul Dukas, *Ariane et Barbe Bleue*; Wilhelm Kienzl, *Der Evangelist*; Zavier Leroux, *La Reine Fiammette*; Gustave Charpentier, *La Vie du Poète*; Jean Nougues, *Quo Vadis*; Maurice Ravel, *L'Heure Espagnole*; Gaston Salvayre, *Solange*. In the long list of singers, in addition to the famous artists of the past season, appear the following new names: Sopranos, Anna Caser, Vera Courtenay, Alma Gluck, Lucette de Lievin, Lydia Lipkowska, Alice Nielsen, Jane Noris, Jane Osborn-Hannah; contraltos, Mariuska Aldrich, Elizabeth Clarke, Marie Delna, Jeanne Manobourg, Anna Meltschik, Florence Wickham; tenors, Edouard Clément, Leo Devaux, Glenn Hall, Hermann Jadowaker, Wilhelm Otto, George Régis, Umberto Lancaril, Otto Slesak; baritones, Henry Dutilloy, John Forsell, Dink Gilly, Anton Ludwig, Vincenzo Beschiglian; Clarence Whitehill; basses, Fernando Gianoli, Galletti, Marcel Reiner, Andrea P. de Seguro.

ACTOR'S CHURCH ALLIANCE NEWS.

Local and National Headquarters, 530 Seventh Avenue, New York.

The Brooklyn Chapter will hold its first meeting and reception of the season in their new Alliance Rooms in the Assembly, Pierpont and Fulton streets, Brooklyn, on Friday evening, Sept. 17. It has been decided to hold a dance after each meeting, and in view of this fact an extra large meeting room with fine floor for dancing has been engaged. The officers this year are: Mrs. Mary Gibbs Spooner, President; William Patrick, Vice-President; Alonzo J. Barton, Treasurer; Ida I. Ackerman, Secretary.



THEATRE FIREMEN'S SALARY.

The National Association of Theatrical Producing Managers at a meeting last Thursday appointed Alf Hayman and Marc Klaw a committee to investigate the request of Fire Commissioner Hayes that the salaries of the firemen stationed at the various theatres be paid by the managers. The latter as a body are opposed to the suggestion, declaring that better service can be obtained if the firemen remain in the employ of the city, since if they were in the pay of the managers they would be more apt to permit a violation than offend the theatre manager from whom they were drawing pay. In the city's employ, naturally, they would be far more conscientious in their duties.

LO FOR BROADWAY.

Lo, Harry Askin's new musical comedy, the book by O. Henry and Franklin P. Adams, the latter the "always-in-good-humor" editor of the *Mail*, and the music by A. Baldwin Sloane, which recently opened in Milwaukee, will be seen in all probability on Broadway before the season is very far advanced.

SWEDISH ACTRESS ARRIVES.

Gabrielle Tavanstjärna, a Swedish actress, arrived in New York on Sept. 6 to fill an engagement at the Davenport Theatre, opening on Oct. 17. Madame Tavanstjärna speaks English and will play in that language, appearing first in Hauptmann's *Hannele*. The Davenport Theatre, by the way, is being built on West Sixty-ninth Street.

MADemoiselle RAYO.



Mademoiselle Rayo, whose portrait appears above, is a little Quaker City girl who has made a decided hit with the general public by her fascinating manner and excellent abilities to catch the fancy of audiences. She has just closed a most successful engagement at the Studebaker Theatre, Chicago, in *The Candy Shop*, under the Shuberts, and has been re-engaged for next season. Mademoiselle Rayo previously caught New York theatregoers at the Knickerbocker Theatre. She is quite young but appears to have a bright future. She is modest, demure and always has a pleasing smile, which her picture discloses.

LOUIS JAMES REHEARSING.

Louis James has begun rehearsals of *Henry the Eighth* and *The Jealous Wife*, two plays which the actor, assisted by Aphie James and an adequate company, will present throughout the country this season. The personnel of the company includes William Howell, Richard I. Scott, Thomas Reynolds, Otto F. Andrie, Paul Terhune, Harrison Thompson, Hemstead Prince, Harold Forrest, Robert Edwards, James Howe, Arthur Robinson, Henry Hempel, Lerov Swaine, Ida Werner, Vera Walton, Louise Clarke, Frank Garrison, J. P. Gilbert, and William Hamilton. Henry the Eighth will open the season at Asbury Park Thursday, Sept. 23, when Mr. James will be seen in his impersonation of Cardinal Wolsey and Aphie James will appeal for popular favor as Queen Katherine.

NORMAN HACKETT IN BEAU BRUNNELL.

Norman Hackett gave his first performance of his revival of the late Richard Mansfield's *Beau Brummell* at Middletown, N. Y., Sept. 2, before a large audience warm in its approval. Mr. Hackett's personal success in the difficult role of the delightful Clyde Elch Beau was instant and he received several enthusiastic recalls after his best scenes. The piece is mounted and produced in excellent style, and Mr. Hackett's company contains such excellent players as Adelaide Barrett, Elaine Barrie, Mrs. Henry Vendenhoff, William G. Andrews, Fred C. House, Morris Burr, Walter Young, Betty Wyatt, and James R. Furey.

MONUMENT TO MODJESKA.

A monument made from a boulder weighing over nine tons has been placed at the foot of Modjeska Mountain, at Arden, Cal., the former home of the famous actress. Arrangements were made by Count Charles Rozenta Chlapowska, her husband, before he left for Poland with her body. On the face of the monument is a bronze tablet, with Modjeska's name inscribed upon it. The site is in a glen where Madame Modjeska spent much time. She called it "the dearest spot in the world."

MR. WISE MOVES.

Next Saturday night a Gentleman from Mississippi, accompanied by Thomas A. Wise and Douglas Fairbanks, will vacate the Bijou after a year's stay on Broadway and will open immediately at the Park Theatre, Boston. It will be followed at the Bijou, Sept. 20, by Thompson Buchanan's new piece, *The Intruder*, with a cast including Robert T. Haines, Adelaide Manola, Frances Ring, Scott Cooper, Mand Turner Gordon, Cyril Scott, Charles Hamilton, Grace Goodall, Margaret Kenmare, and Lizzie Goode.

ELSIE FERGUSON A STAR.

Beginning this week, Elsie Ferguson is to be honored as a star. The success of her work in *Such a Little Queen* at the Hackett Theatre caused Henry B. Harris to order her name displayed in electric lights and in prominent letters on the billboards. Miss Ferguson made her first appearance on the stage in *The Liberty Belle* at the Madison Square Theatre. Last season she appeared in several Harris productions, chiefly *Pierre of the Plains* and *The Traveling Salesman*. In private life she is the wife of Fred Hoy.

REFLECTIONS.

Mrs. Madge Carr Cook, the original Mrs. Wiggs of the Cabbage Patch, entered into a new character recently, that of Mrs. Jim in *If I Had Money*. The first rehearsal of the latest Booth Tarkington-Harry Leon Wilson comedy brought out as aides of Mrs. Cook a company including Harold Russell, Frank Goldsmith, Eleanor Montell, Dora Goldthwaite, Frances Gaunt, Dick Lee, Howard Hull, Riley C. Chamberlain, and Clinton Hamilton. The comedy is in four acts, the first scene being in back yard of Mrs. Jim's boarding house in Yellow Dog, Mont., and the others in Mrs. J. Sterling Griggs' apartments in the Hotel King William, New York.

The Barrier, a dramatization of Rex Beach's novel by Eugene Presbrey, which Klaw and Erlanger and Joseph Brooks will produce Sept. 27 in Rochester, is in rehearsal. The cast: John Gale, Theodore Roberts; Captain Burrell, Richard Thornton; Dan Stark, Frank Sheridan; Pollion Doret, Alphonse Ethier; "No Creek" Lee, Guilio Socola; Hunnion, John J. Pierson; Corp Thomas, J. H. Green; Necla, Florence Rockwell; Alluna, Abigail Marshall; Mollie, Rosalind Ziegler; John, Harold Ziegler. The play is in four acts. Mr. Presbrey has followed closely the incidents in the book.

Stories current along the street last week to the effect that Mrs. Leslie Carter would become the leading woman of Fred Belasco's stock company at Los Angeles were denied later by Mrs. Carter. Preparations for her appearance in New York in a new play, it was said, were going on uninterruptedly.

The new musical play in which Lew Fields is to present Andrew Mack the coming season has not yet been definitely named. The book is by J. Hartley Manners and the music by A. Baldwin Sloane.

Charles Wilson, of Mortimer Singer's *A Stubborn Cinderella* company, has rented Jessie Hyatt's place at Libertyville, Ill., where he has installed his family. Mr. Wilson will continue under Mr. Singer's management the coming season.

G. P. Huntley, the English comedian, arrived in New York last week on the *Baltic*, accompanied by his wife and child. His tour in Kilty Grey will begin at the Grand Opera House Oct. 4. In the Spring the comedian will be seen in a new musical comedy.

Percy Burton, representing Forbes Robertson, is aboard the *Majestic* on his way to New York. Mr. Forbes Robertson will follow The Revellers at Maxine Elliott's Theatre in *The Passing of the Third Floor Back*, under the management of the Shuberts.

William P. Carleton was engaged last week by Lew Fields for the leading baritone role in *The Yankee Girl* in support of Blanche Ring. Miss Ring's play opens in Atlantic City Sept. 23.

The Rose of Algeria opened its season at Wilkes-Barre, Pa., last Friday night after numerous finishing rehearsals under the direction of Lew Fields, Victor Herbert, the composer, Glen Macdonough and Ned Wayburn.

Charles Frohman has assumed the controlling management of the Hollis Park, Colonial, Tremont and the Boston theatres in Boston, and will be represented in the Hub by A. L. Levering.

George Allison opened with the Crescent Stock company in Brooklyn in *Clothes on the Line*, and quickly found a place in the esteem of the patrons of this house by his conscientious and clever performance.

The supporting cast surrounding LuLu Glaser in the new Macdonough-Hubbell-Sloane comedy, *The Girl from the States*, is to include, so the Shuberts announce, Connie Edies, Nellie Polla, Johnny Howland, Ida Stanhope, Miss Steinhart, Alexander Clark, William Danforth, George L. Moore, Roy Atwell, Eugene Hedding, Robert Broderick, William Glaser, Frank Randall and Horace Hain.

The Only Law closed its New York run at the American Theatre last Saturday night and opened its road tour at Buffalo last night.

William R. Randall has returned from his home in the Catskills and is playing the heavies with the Crescent Theatre Stock company, Brooklyn.

Just Out of College opened at the Empire Theatre, Providence, R. I., last Monday and played to capacity business at both the matinee and evening performances.

One of the Knight for a Day companies had a hurried experience week before last when it arrived in Aberdeen, Wash., at 10.10 p.m., rang up at 11.20 and the final curtain fell at 1.50 a.m.

It was inevitable that the Cook-Peray exploration excitement would make itself of use to the theatrical business, from the "gags" of the sidewalk comedian to the every-ready press agent. One of the cleverest impromptu innovations of the kind, however, is the appearance of a "North Pole" on the sidewalk in front of the Circle Theatre. It is twenty feet high, topped with an American flag, and is covered with most Arctic-looking icicles. A sign bears the information that it was presented to McIntyre and Heath by "Doc" Cook and "Bob" Peary.

Charles Prince has succeeded William Pruette as Don Diego in Havana at the Casino. Mr. Prince was in the original cast of *Forty-five Minutes from Broadway*, and is remembered for several characterizations in many Broadway musical comedy successes.

H. Reeves Smith will play one of the leading roles in *Van Allen's Wife*, the new play in which Fannie Ward is to appear.

THE FALL NUMBER.

'The Mirror's' Special Issue to Contain Many Features of Value.

The Fall Number of THE MIRROR, to be issued on Sept. 28, will contain many features of great value to managers, actors and all concerned in the theatre, and thus, enjoying a large circulation, will be an exceptionally desirable advertising medium.

The Fall Number will present reports from THE MIRROR's hundreds of correspondents throughout the country on local business conditions and the outlook for the theatrical season; news of new theatres and improvements; personal gossip of actors, managers and others engaged in the theatre; portraits and sketches of many managers in various cities; the annual Theatrical Roster, giving the names of actors, managers and others connected with hundreds of companies now in operation or soon to go on tour; a full digest of the motion picture field, showing the growth and operations in this branch of amusements; a like survey of the vaudeville field, with notes of new theatres, etc., and special articles of interest to those in this branch of amusements, with THE MIRROR's full complement of news and record matters for the week of publication.

PREMIERE OF MADAME X.

Madame X, the new Henry W. Savage importation, had its premiere in America last night at Rochester with the following company: Lenore Halstead, Christine Blessing, Robert Drouet, L. Rogers Lytton, Dorothy Donnelly, R. Patton Gibbs, James E. Wilson, H. C. Bradley, W. H. Denny, George H. Timmons, Mary Mallon, G. Celia Kern, William Elliott, Frank Wright, George C. Morris, B. S. Higgins, John McKee, Walter F. Tukey, Floyd K. Brown.

A NEW STAR.

The electric sign atop the entrance of the Hackett Theatre is now the glittering proof that Elsie Ferguson is at last a star. Under Henry R. Harris' management Miss Ferguson has achieved stellar rank and is now the "feature" of Mr. Pollock's pretty play, Such a Little Queen.

MORE OPEN BOOKING.

The Western Managers' Association, at a meeting in Chicago last Friday, made known their decision, after prolonged debate, to book the attractions offered them by both Klaw and Erlanger and the Shuberts the coming season.

CUES.

Mr. and Mrs. Albert Andrus (Agnes Herndon) are with John Mason in The Witches Hour. Mr. Andrus succeeded George Nash in the part of Frank Hardnuth.

Leah Bateman-Hunter, the youngest member of the company engaged for the New Theatre, arrived in New York on the Mianapolis yesterday. She is the latest of a well-known English theatrical family.

Booth Tarkington's and Harry Leon Wilson's new piece, Foreign Exchange, had its premiere at Buffalo last Thursday, and is credited with having made a most pleasing impression.

Staline Mills, general stage director for Olga Nethersole, arrived yesterday on the New York to begin preliminary rehearsals for the trans-continental tour of The Writing on the Wall, commencing at Baltimore Oct. 11.

It is said that the Berkeley Lyceum is under consideration by the Real Estate Committee of the Lambs Club as the new home for that organization. Nothing definite, however, has been given out by the body.

Billy Marble and Ella Marble are in the city rehearsing with J. D. Barton and company in The Brand of a Thief, a new play by Ramsey Morris.

Ben Greet has been engaged to direct the children's pageant and tableaux during the Hudson-Fulton celebration.

Madame Nasimova's next play will be a drama of modern life called The Passion Flower. It is by Brandon Tynan, who was her leading man last year.

Eugene Forde has been engaged to play the leading role in The Burglar, opening at Camden, N. J., on Sept. 8.

J. A. E. Malone, Charles Frohman's stage manager, having completed the production of The Dollar Princess at the Knickerbocker Theatre, sailed for England last Wednesday.

NOTES OF VARIOUS ACTIVITIES.

The Colonial Theatre, the largest playhouse in Connelisville, Pa., will be managed by J. N. Ruth the coming season. His theatre has a seating capacity of 1,500, and only a limited number of attractions will be booked for remaining open time.

Harold Clairmont is open to offers, and would prefer engagement with a high grade stock company. He may be addressed Hotel Kenilworth, Paxton, Mass.

Jewelry that looks real is so essential on the stage that the professional is sometimes at a loss to find the "near" real article. The Remoh diamond has given great satisfaction for

this kind of display, and the Remoh Jewelry Company, 423 North Broadway, St. Louis, has just issued its catalogue de luxe, showing a new line of settings.

That costumes play an important part in the success of a production is evidenced by the press encomiums, which have been lavished upon the costumes used in John Gort's production of King Dodo. The Montreal "Gazette" was especially enthusiastic in its praises. The costume is from the establishment of Robert Waring, 467 West Thirty-fourth Street, who has fitted out many big attractions this season.

With a population of 25,000 to draw from the Orpheum at Rondout-Kingston, N. Y., should prove attractive. The house has been newly decorated during the summer, and is managed by George W. Carr, who has open time.

Rooms for rehearsing with use of piano for \$1 may be had at Joel's, 206 West Forty-first Street.

The new catalogue has just been issued by the National Printing and Engraving Company, showing prices on four hundred bills, carried in stock and ready for cross-lining. Requests should be directed to Department B, Tribune Building, Chicago.

LETTER LIST.

WOMEN.

Albertson, Lillian, Mrs. Claude Andersen, Maud Allen, Florie A. Allen, Mary Ayer, Ellen Adair, Maybel Atkinson.
Barry, Helen, Anna Buckley, Beatrice Barnes, Mrs. R. C. Barry, Helen Blake, Spring Bryington, Marie Baxter, Dolly Belmont, Mrs. Jack Brown, Mac Butterfield, Edna Bert, Leah Baird, Violet Barney, Alma V. Blake, Myra C. Brooke, Carrie Burkett, Sally Boyd, Mabel Bradford, Jessie L. Bulger, Marie Byron, Kathryn M. Brand.

Choudman, Dorothy, Florence Craig, Mrs. J. P. Clark, Mrs. R. Connors, Miriam Carson, Lucy Conklin, Josephine B. Carmody, Anna B. Caldwell, Catherine Crawford, Ethel Clifton, Mollie Campton, Clara J. Castleton, Irene Chandler, Marie Clarke, Joseph Clement, Mrs. M. B. Curtis, Mrs. H. Cowley, Nell Claire, Hilda Cameron, Olive Cox, Isabelle Cox.
Deimore, Ada, Lillian Day, Margaret Dills, Louise De Varney, Dorothy Daley, Mrs. W. Dake, Sarah Dwyer, Jeannette Dupree, Countess C. Dundas, Gertrude Dallas, Dorothy Dempsey, Hazel A. Drusant, Mrs. E. B. Den Pru, Beth Denmore, Ida M. De Campagne, Inez Dale, Isabelle D'Armond.

Edwards, Helen, Mrs. Charles P. Elliott, Rose Eytling, Mary Knox, Mrs. Wm. C. Elliott, S. Maria Kames.
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THE MOTTO PICTURE FIELD

REVIEWS OF NEW FILMS

THE MOST NOTABLE OF ALL WEEKS FOR THE RELEASE OF FEATURE FILMS.

"Mozart's Last Requiem" Holds the Place of Honor—Biograph Has Two Masterly Films—Vitagraph's "Alpine Echo" an Unexpected Triumph—Both Lubin Reels Have Rare Merit—Essanay Presents a High Class Subject—Selig's "Stampede" Wonderfully Realistic—Edison's "Temptation" Strong in Dramatic Power.

Last week proved a sensational one in the release of a number of films, any one of which in an ordinary week would have deserved to be accorded leading honors. All things considered, the Gaumont issue of Saturday, Mozart's Last Requiem, must be classed at the top. But this choice should not detract from the praise due to the two Biograph subjects, "1776" and Comata the Sioux, both of which are exceptional even for this exceptional company, nor should the Vitagraph's admirable issue, An Alpine Echo, be overlooked. Other strong reels were issued by Essanay, Lubin, Selig and Edison. The details are more fully given in the reviews that follow.

Grave Disappointment (Pathe, Sept. 4).—A milliner's girl is loved by a young man living in the next room, but she is in love with another man who tries to discard her for a wealthier society, and she attempts suicide by the charcoal route. Her neighbor smells the fumes and gets into her room through the window in time to save her, after which she begs her to accept his love, which she does with pleasure. There are no glaring faults about the picture, but it is not of great interest.

Launching the Voltaire (Pathe, Sept. 4).—To those who have never seen the launching of a great ship this picture is almost as good as the real thing. Those who have been once fortunate will find the scenes pleasant reminders. The views are taken from various points during the operation and form a valuable subject.

Training Bulls for the Fight (Pathe, Sept. 4).—An interesting film without the gory brutality of the real bull fight. It also teaches us that the bulls used in this so-called sport are educated to the proper degree of ferocity and agility before appearing in the real ring. It adds nothing, however, to our admiration for bull fighting.

The Galley Slave (Vitagraph, Sept. 4).—The Vitagraph players and producers have taken great pains to make this film an elaborate one, the first of the company's "Alma de Luxe" series, the new term applied to its more pretentious releases, and the first of its Les Miserables series. The incident of the bishop's candlesticks forms the basis for the subject. The treatment of this strongly dramatic story differs from that of the Edison company, which recently released a film dealing with the same episode in the career of Jean Valjean. In the arrangement of the story the Vitagraph version preserves a better sequence of events, starting with the early life of Jean Valjean, his arrest and condemnation to the galleys and his release from imprisonment, before taking up the incident of the candlesticks, but the conceptions of the two characters, Jean Valjean and the bishop, do not appear to come as near to Victor Hugo's idea as the Edison version. Jean Valjean of the Vitagraph stands out as a striking character, but after his release he is all the time the thief rather than a man whose injustice has soured and converted into an enemy of society. The bishop seems to be the fine old character that Victor Hugo makes him. There are also faults in detail that should have been avoided, such as sending the bishop to bed with his clothes on. But, notwithstanding the film is a strong one, the scenic effects excellent and the acting smooth. It promises well for the other subjects from the same novel that are to follow, and which have been for a long time in preparation.

Our Country in Arms (Lubin, Sept. 6).—This short subject has no dramatic pretensions, being merely a series of scenes illustrating the patriotic military spirit in childhood, youth, early manhood and old age and ending with an allegorical picture emblematic of the North and South in patriotic accord. The picture is frequently applauded.

The Call of the Heart (Lubin, Sept. 6).—The Lubin players show greater advancement in this picture than in any film released by the Lubin company in many months. It is, in fact, the best dramatic production we have yet seen from this company. The story is simple and direct, full of human feeling and containing no false notes. Moreover, it is acted with rare intelligence, not merely, but with excellent and convincing effect. There are two new people in the cast, both of whom show pantomimic ability of the right sort, while one young woman whose work in previous films has called for frequent criticism in these columns shows so much true dramatic strength and her portrayal of the young daughter is so nearly charming that we can cheerfully forgive her for all past offenses. Evidently it has not been all her fault that she has not appeared to better advantage in previous subjects. The Call of the Heart tells of a widow whose young daughter falls in love with the man whom the widow is engaged to marry. The engagement has been a secret, and when the mother discovers that the girl and the man are in love and that the man is too honorable to obey the dictates of his heart she smother's her own love for the sake of her child and brings the two together. One detail that might have been improved is the long letter sent by the man to the widow announcing his arrival on a visit. It is much too long.

"1776" or, The Hessian Renegades (Biograph, Sept. 6).—In this powerful

story of the Revolution the producers have very wisely avoided giving offense to the British by calling the brutal soldiers of the enemy "renegades," although as the word "renegades" gets its application is not apparent. However, this has nothing to do with the story, which is one of thrilling and dramatic interest worked out with logical skill and acted with splendid force. The Hessians are occupying a section of country where none are left at home but the non-combatants. A young colonial dispatch bearer is pursued and takes refuge in his home, where he is concealed by his family, first in the chimney and later in a clothes hamper. The Hessian officer and soldiers search the house and suspicion is directed toward the hamper, the officer firing his pistol into it and killing the young American. While the Hessians are enjoying themselves after this act of brutality, the old father and one daughter creep out of the house to arouse the neighbors and seek revenge. Their escape from the house is not cleverly accomplished, as they go out of a window at the very elbows of two soldiers who use their bayonets to force outside their actions are convincingly real. The sentry is overpowered and the girl assumes his uniform, while the father arouses the neighbors from bed, bringing back the old men and the women armed with axes, pitchforks and a few old muskets with which they surprise and capture the roistering enemy. The last scene in particular is stage managed with a skill that is peculiar to the Biograph director. In a small room crowded full of people the two chief characters, most admirably played, the old man and the Hessian officer, stand out in definite relief, without rendering the scene in any way unnatural. The old man is about to administer his final vengeance on the murderer of his son when the film ends, leaving picture in the minds of the spectators not soon to be forgotten. The film wins applause more spontaneous than any subject we have seen in a long time.

Versailles (Pathe, Sept. 6).—This scenic subject, showing views in and around Versailles, is rendered doubly interesting by people in court and grounds with characters representing the periods of Louis XIII and Louis XIV. Following these reminders of the ancient grandeur of the historic place are scenes of the present time. The film is beautifully colored.

They Robbed the Chief of Police (Pathe, Sept. 6).—This is one of the peculiar Pathe fantastic farces that prove interesting from their very extravagance. The chief of police is a pompous fellow, who sets out to round up a bunch of bums, aided by a force of funny Pathe policemen. After this duty is accomplished the chief and his wife go to their home, where burglars are at work carrying out the furniture. The burglars force the chief and wife to complete the job of robbery and steal the cattle on the roof. The burglars arrive and the burglars escape, leaving their victims to be arrested. They are only released when the chief's own men arrive and recognize them.

The Stampede (Selig, Sept. 6).—The scene of this picture are wonderfully realistic, showing vast herds of cattle ready for the round up, and the supply of ponies of the cowboys in their enclosure at the ranch. With this material a melodrama of the thrilling Selig kind is developed with considerable skill, although the basis of the plot rests on a rather in love with the same girl, a combination that has become somewhat too familiar. The cowboy who is rejected and who plots for revenge goes about it, however, in a novel way. He stampsede them, so that they will run down his rival where he is resting on the other side of a rise of ground. But the cowgirl sees the stampede and rides to her sweetheart's rescue, and the two escape on her horse. The second half of the picture is devoted to the cowboys' horses in the enclosure, to learn whose pony is missing. He is captured and spanked in rough cowboy fashion, after which he is banished from the ranch.

The Fisherman (Vitagraph, Sept. 7).—There are strong realistic touches in this picture which, with the colorful acting of the players, lift the film up to average class. Only one point fails to ring true. The fishermen who rescue the boy from the water should be given a lesson in first aid to the drowning. They make no effort to revive the fellow after they have carried him some distance, and even then the manipulation is purely amateurish. A poor fisherman and his son set out for the open sea in a small boat. Their equipment appears hardly of sufficient magnitude with which a man might expect to make a living, but we can let that pass. They encounter a storm, the boat is upset and the boy is washed away. The man is rescued after the storm and his wife meets him on the shore, and the boy is gone, but the fishing fellow is not lost. He is found by two other fishermen, clinging to driftwood washed ashore, and he is later revived to the joy of his parents.

He Tried on Handcuffs (Vitagraph, Sept. 7).—A number of amusing situations occur in this farce, making it acceptable, although there is considerable uninteresting detail before the groundwork of the plot is laid. A young man about to be married delays till the last hour in getting the license. While waiting for the clerk to make out the license he tries on a pair of handcuffs, not very adroitly left as if by mistake by the sheriff. The handcuffs become locked and there is no one to open them. The young man rushes out to find the sheriff and is arrested as an escaped criminal. He is being carried away in a patrol wagon when a friend finds the sheriff and starts in pursuit in an automobile. They pick up the wedding party, and a very limited party it is, too, and follow to the police station, where all is cleared up and the knot is tied.

The Mason's Paradise (Gaumont, Sept. 7).—This is an artificial take-off on the pretensions of a certain class of workingmen, a limited class, let us hope. A gentleman finds a hole in his garden wall and desires bricklayers to repair it. He goes to the "Mason's Club," as the French have it, and here he finds four bricklayers enjoying themselves. He is absolutely humble, but they are imperious and one of them consents to do the work, only after he has been promised the most respectful treatment. He is taken to his work in the gentleman's automobile, and is served with wine and lunch and is dined at the family table with the utmost consideration. With this sort of pampering he succeeds in laying two or three of

the brick and the gentleman is obliged to finish the job while the mason reclines in his easy chair looking on. A touch of humor that would have been appreciated in America would have been the introduction of a walking delegate to stop the gentleman from laying his own brick without a union card.

First Airship Crossing the English Channel (Gaumont, Sept. 7).—Latham and Bleriot are shown in their monoplane previous to their attempts to cross the English Channel. The unsuccessful effort of Latham is seen, with the airship back to port of the wrecked machine. Bleriot is then shown flying out to sea and later we see him being triumphantly welcomed back in France. The pictures are very interesting and of good photographic quality.

A Dangerous Pair (Edison, Sept. 7).—There is in this film a welcome absence of clownish horse play that used to be so much in evidence in Edison "comics," but, while a commendable effort has been made to arrive at good comedy, the players fail to realize all the possibilities of a promising story. A young couple on their wedding trip receive letters from their joking friends, advising each that the other is subject to fits of insanity. Hubby is told that wife's fits are preceded by efforts at singing, and can only be soothed by rubbing her hands. Wife is informed that hubby's symptoms are nervous attempts to rub hands, and he can be calmed by singing. If better carried out, especially by the young woman, this situation, though an old one in vaudeville, should have been good for a laughing hit. As it is, it is only made moderately amusing.

The Temptation (Edison, Sept. 7).—A strong and clever situation is developed in this dramatic subject, and the main it is effective ly acted, although there are points that might have been improved. A young clerk is sent for the payroll money for a factory, but is prevented by a blizzard from getting back to the office. He takes the money home with him for the night and is overcome by the temptation to obtain it for himself. He invents a pretext for going out, leaving his wife with a shot gun from which he has extracted the cartridges, to guard the money. While he is away a tramp begs for refuge from the storm, and is admitted by the wife, who sits guard over him with the gun. The husband now enters disguised as a burglar, and tries to make off with the money. The wife with the empty gun is helpless till the tramp jumps in to her assistance, when the burglar is unmasked and repentance and forgiveness close the scene. The entrance of the tramp into the house, crawling on his hands and knees, is somewhat overdrawn, and the action of the wife in compelling him to sleep at a table with his gun and chamber as the burglar. He might at least have been permitted a rug on the floor. In the last scene, while the acting of the wife and husband is intelligently done, it does not quite rise to the full strength of the situation. Yet the picture is a good one, and deserves to rank as high class.

Little Soldier (Pathe, Sept. 8).—A simple story of the affection of two children for each other ripening into love as they grow older and triumphing over the objections of the girl's father is pleasantly presented in this picture. The obscurity of some of the action and the overdoing of the despair business by the young people. The girl's father is a nobleman who has selected another husband for her in place of the now playmate whom she prefers and who has now become a soldier. When the father finds her griefing out in bed he sends for the youth, who is equally prostrated with grief and has to be helped to the nobleman's home. The consent of the father to their union works an instant cure and they become as gay and chipper as the circumstances undoubtedly warrants. The scenes and costumes are of the eighteenth century and lend romantic color to the story.

Sweden-Gota Canal (Pathe, Sept. 8).—In this scenic film we take a steamboat journey up the Gota Canal, which abounds in interesting views.

Justified (Essanay, Sept. 8).—Praise is due the Essanay players for the great degree of success achieved in this picture in the direction of the higher field of dramatic pantomime. The story is an absorbing one, though not widely new, and it gives opportunity for restrained intensity in acting, that is taken advantage of to the full—too much so at times. A wife is about to leave on a journey and receives a call from a man with whom she is infatuated. It is apparently decided that the journey shall be an elopement. At this moment the husband returns, the lover seeking concealment in the trunk which the wife has been packing. The husband is suspicious when he finds the half smoked cigar of the lover. He divines that the man is in the trunk, and his suspicion is confirmed by his wife's agitation when he proposes to place a target on the trunk and shoot at it with a revolver. While her head is turned away in horror, he fires above the trunk, leaving her to infer that he has fired into it. Then he sends her off on her journey, ignorant of the result of the shot. There are serious flaws in the story and acting which do not, however, destroy its effect, since the film is so splendidly executed in its conclusion. Among the defects in construction may be mentioned a lack of cleverness in providing an excuse for the target practice in a place so unusual as a parlor; the readiness with which the husband fixes on the trunk as the hiding place of the lover without any previous search for him; and the apparent indifference of the wife as to the effect of the shot after it has been fired. There is some obscurity also at the opening of the story as to the status of the different characters. The acting of the wife might have been improved by some variation from the set expression of horror with which she goes through the latter half of the picture, although this is not open to argument. The husband's deliberateness on the other hand, might have been evidenced by some show of the same, although his restraint from overacting is strongly to be commended. The lover is the weak character in the pantomime. His awkwardness in the four hugs he gives the wife suggests comedy rather than tragedy. One is inclined to conclude that shooting is no more than he deserves.

Sleepy Jim (Essanay, Sept. 8).—This short comic film of a tramp whose desire to slumber is interfered with by a heartless policeman. In one of his naps the tramp dreams that he and the policeman chance places, but the dream is rudely broken by the cop's club.

"SPECTATOR'S" COMMENTS.

It has been noted that some of THE MINNOR imitators in the matter of film reviews are showing exceptional promptness in reviewing subjects before they are issued to the public. While their policy in this respect may be justified on the score of enterprise, it is doubtful if the reviews can have the same value that they would possess if the reviewers would wait until the films could be seen in public exhibition. Either they write their reviews without seeing the films or they must see them in private in the offices of the manufacturers or at some rental exchange. THE MINNOR prefers to confine its reviews to films as they are exhibited in public theatres. Private exhibitions are rarely of a character to give adequate impressions of the subjects.

The fact that two prominent film manufacturing companies are producing a series of film stories adapted from the same novel inspires the suggestion that it might be wise for the affiliated manufacturers to notify each other in advance regarding contemplated productions, especially if the productions are of magnitude, as in this case. There may have been a time when manufacturers would not scruple to take unfair advantage of such information, but this is probably not true to-day of the licensed companies. There is no one of them that would not promptly abandon plans to produce important subjects if it were known that some other company was at work along the same line. It is too much, however, to expect them to destroy films once they are made or partly completed, in order to avoid duplication of subjects. Perhaps when film makers come to realize the value of copyrighting their film scenarios as dramatic compositions are copyrighted they will be able to prevent interference.

Last week was so prominent in big film issues that the excellent Vitagraph subject of Saturday, An Alpine Echo, is in danger of missing the attention that is due it. It was not issued as a "high art film" or a film of "luxure," but it might well have been so distinguished, as may be noted by reference to the review published on another page. Coming as an ordinary issue, it is perhaps more valuable to the general reputation of the Vitagraph Company than it would have been if specially heralded, for it helps to establish a regular standard of excellence for all Vitagraph production.

One of the main points of excellence of An Alpine Echo is the absence of self-consciousness on the part of the players. There is little, if any, betrayal by any character of knowledge that a camera is recording the action. The result is a series of scenes that give the proper illusion of real life. When we see that a player has twisted his face out of a natural position either to look at the camera or under the mistaken notion that the spectator should see him as much as possible from view, we realize instinctively that it is acting and not reality. He says to us as plainly as words: "Pay no attention to my emotion; I am only making believe." And yet many stage directors adhere to the idea that pictures to be understood must have the actors constantly speaking "asides" to the camera. When will this venerable tradition be sent to the rear and all producers learn that absolute naturalness to the exclusion of all other considerations is the first essential in dramatic picture pantomime?

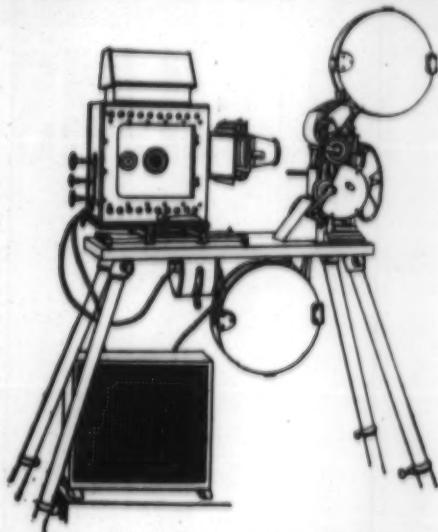
Another habit among picture actors that should be ruled out is that one which requires the effusive kissing of a photograph or a letter. How many in real life ever go through such actions? Possibly occasional individuals may exist who are given to such demonstrations, but they are the exceptions that prove the rule. THE SPECTATOR.

The film is only put out as a filler, but has a number of good laughs.

The Stolen Gems (Gaumont, Sept. 8).—This is a colored dramatic film of considerable interest, with scenes and costumes indicating the seventeenth century. The acting is of the usual polished character with which we are familiar in French films. A young courtier in love with a lady is waiting for his rival of stealing the queen's necklace, and is about to be branded as a thief when an old beggar woman whom the prisoner had befriended discovers the stolen gems in their place of concealment and enables the sweetheart to save her lover. The head branding iron being available for marking the real culprit.

Glimpses of Paris (Gaumont, Sept. 8).—Scenes in Paris are pleasingly presented in these views, confined mostly to the Bois de Boulogne.

Comata, the Sioux (Biograph, Sept. 9).—Biograph Indian films have come to occupy a class of their own, no other company having yet ventured to handle such subjects on the high plane of art adopted by this company. We therefore look for something exceptional when we see announced a Biograph film dealing with the American Indian. Happily, in Comata, the Sioux, we are not disappointed. The story is strongly dramatic, the acting of the best quality, particularly that of the Indian brave, and the scenes and costumes are faithfully appropriate. Comata's Indian sweetheart falls in love with a white man and goes to live with him, but the fellow grows tired of her in two years, desiring to marry a white girl. Comata exposes the white man's peridy by producing



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the baby of the miscreant and his Indian wife, as evidence to convince the white girl. The testimony is sufficient and she casts the fellow off. The Indian wife also has her eyes opened and asserts him to go back to her tribe. Comata follows after a personal encounter with the white man, and, overtaking the squaw in the mountains, wins her acceptance of his love, which she had previously persistently refused. There is one point for criticism—a point heretofore mentioned in these reviews. The movements of one character close to another, but apparently unheard by the other, is not reasonable.

The Engagement Ring (Relig, Sept. 9).—This film may be called rural comedy-melodrama, since the rustic characters are played in the style of stage farmers and the story abounds in thrilling, though not always logical, situations. A farmer girl turns down the country schoolmaster, who has the engagement ring ready for her finger, and bestows her affections on the traveling drummer, a term which in this film appears to be considered synonymous with scoundrel. The girl, who seems to be unusually easy, consents to elope with the bad drummer, who arranges a fake marriage to deceive her. But the schoolmaster pursues the pair and discovers the plot, even to the bogus marriage certificate patched up from a blank liquor license—a device that savors more of farce than of drama. With the girl he starts back, but is headed off by the drummer and his pal, two amazingly bloodthirsty villains, who throw the schoolmaster into a river, ostensibly for the purpose of drowning him, but really, as we discover, to give the girl a chance to make an excellent high dive from a bridge to rescue him. In the mean time the girl's father has secured the sheriff from a singularly inappropriate sheriff's office, and that official and his deputies arrive in time to capture the scoundrelly drummers. It is probable that the film pleases that class of picture patrons who like melodramatic thrillers and who are not too critical, but that is no sufficient reason why more care should not have been exercised in avoiding the defects referred to, as well as some that are not alluded to, for want of space. Not everybody that goes to a picture show is a low brow.

A True Patriot (Lubin, Sept. 9).—There are a few discrepancies in the story of this subject, but they are not of a nature to detract from the interest. The picture holds attention admirably, the plot being patriotic and in the main, well constructed, while much of the acting is natural and forceful. The young son of an extremely patriotic American during the Revolution, is offered a money bribe to guide the British troops to a certain point. He accepts the bribe, but hastens to inform the American general, who succeeds in capturing the British force. At home, counting his money, he is asked by his father where he got it. Fearful of being misunderstood, he hesitates to reply, when a young companion speaks up for him and tells the father the money is a British bribe. Enraged, the father tells his son with an axe, and at that moment the American general arrives to reward the youth for his services. The father is heartbroken, but his remorse is soon changed to joy when the officer, bending over to pin a medal on the boy's body, finds he is not dead. Some of the military scenes are unconvincing, a few British soldiers marching around a tree to give the impression of a large force, being too obviously repeaters, while the general's tent is so arranged that we are unable to readily recognize it for what it is intended to represent. The portrait of General Washington hanging in the patri's house is an anachronism, as it shows Washington, not as he was during the Revolution, but as he appeared some years later when President. Furthermore, even in a time of war, we can hardly view the lad's double dealing, in taking the British gold and then misleading his employers, as an act altogether meritorious, although the American officer was fully justified in taking advantage of it.

Glimpses of Yellowstone Park (Lubin, Sept. 10).—Scenes in Yellowstone Park have been shown before, but these are somewhat different and are quite interesting as well as instructive.

Tom Thumb (Pathe, Sept. 10).—The fairy story of Tom Thumb in colored film proves an entertaining subject for the grown-ups as well as the children. More variation in the sizes of the boys would have made it possible to recognize them as brothers, but confusing as this is for a proper understanding of the story, the main thread of the tale is made clear enough. The boys, losing their way in the woods, wandering into the castle of the ogre and escaping death through the cleverness of Tom, who later disables the giant by stealing his seven league boots, with which he makes quick time to his home, is all amusingly shown.

The Making of Honey (Edison, Sept. 10).—The manner in which bees are handled, swarmed and hived is interestingly shown in this film.

The Amateur William Tell (Edison, Sept. 10).—The rich possibilities of this subject are partly lost by the fact that the boy comedian is only too clearly a man, though rather a small one. Added to this is his evident effort to be funny when straightforward boy

"cussedness" would have been more effective, and would have saved the film from the appearance of padding. The boy in this story, having been confined to the house by way of punishment, reads the story of William Tell and is inspired to action. He makes a bow and arrow from a barrel hoop and the staves and sets out to emulate the famous Swiss. His little sister refuses to hold the apple on her head, and thereafter he refrains from asking leave of his victims, among whom are included tradesmen, workmen and others. He winds up by falling into a well, from which he is rescued and put to bed, where he dreams that he is the target of all his victims, armed with immense bows and arrows. In the dream scene we see him writhing in bed while the dream appears on the wall above him, a method of vision scene that is not the most effective where the eye must take in two actions going on at once.

Hiram's Bride (Kalem, Sept. 10).—A good story is told in this film, but it would have been still better if the Hiram of the subject had been able to do his work with less self-consciousness. The actor who is cast for this part can always be recognized in a film by his ridiculous posing, gesticulating and squirming around which he evidently considers pantomime. He also constantly turns his face to the camera, destroying the semblance of reality. The other players in the cast acquit themselves very well, especially the old maid sister, who does a good bit of character work. The sister wants to marry off Hiram to a girl of the neighborhood, but Hiram reads an "ad" in

the paper from a girl who wants a husband and he "falls" for the invitation. Some more sensible means might have been taken for providing Hiram with a wife, but as the wife in this case proves to be a prize we can overlook the mistake. The sister, however, cannot see the good points of the new Mrs. Hiram and she plots to drive her away by arousing her jealousy, finishing the job by forging a love letter from another girl to Hiram, which falls into the hands of the wife. Convinced that Hiram is as bad a husband as he is an actor, she packs her suitcase and starts for the train, but Hiram hurries after her and brings her back, sending the sister off about her business, a thing that any sensible newly married man would have done in the first place. Photographically the picture is well high perfect, and, in spite of its defects, it is pleasing.

Chasing Sea Lions in the Arctic (Pathe, Sept. 11).—The wonderfully picturesque beauty of these views in the Arctic regions, with the ice fields contrasting with the sea, can hardly be described in words. We see a group of sea lions close at hand and in the distance, and one of them is shot from the deck of the vessel on which the camera is placed. The prize is recovered with a small boat and brought back to the ship, where it is skinned for the blubber and hide.

Sport in Java (Pathe, Sept. 11).—Some of the sports shown in this film—shooting arrows at a live bird, two rams butting each other, and a pair of fighting quail—would be barred in this country as cruelty to animals, and their

exhibition in picture films is questionable. However, they are realistic enough, as are also the other sports of Java included in the series.

How to Tame a Mother-in-Law (Pathe, Sept. 11).—The humor of this film comes largely from the extreme gravity with which the excellent Pathe pantomimists perform the extravagant actions required by the story. A married man with a troublesome mother-in-law, who objects to his making love to his wife, is advised by a doctor to hypnotize her. But the hypnotic treatment brings him a slap in the face, and he appeals to a party of female lawyers for help. They tell him to take home a bunch of flowers for the old lady and treat her affectionately. The plan works like a charm, the mother-in-law becoming so friendly that she voluntarily brushes his boots.

An Alpine Echo (Vitascope, Sept. 11).—Although this film was issued without any special heralding, it is in many respects the best thing we have seen for a long time from the Vitascope studios. The story is absorbing, reasonable and logically constructed. The setting is full of feeling and force, without a semblance of overacting, each part being faithfully presented and true to the character. Finally, in the matter of scenic backgrounds, many of the more picturesque Alpine scenes being of studio manufacture, the film stands out as a splendid achievement. In short, it is a wonderfully well balanced and interesting production. An old wood carver in the Alps with his little nephew rescues a little girl from an avalanche and adopts her into the family.



Trade Mark

BIOGRAPH FILMS



Trade Mark

Released September 13th, 1909

Getting Even

The most satisfying and pleasurable sensation experienced by mortal is "getting even." To turn the tables on he who has victimized you is indeed heavenly. Bud, the kid of the mining camp, was subjected to gross humiliation at the hands of the other fellows before his sweetheart, and as there was a masquerade ball that night in the town, Bud attended in swell female attire and had all the boys madly in love with him. The ringleader went so far as to drop on his knees and declare his undying affection, when Bud throws off his wig and hat, disclosing his identity. Did he get even? Well, I guess. Length, 657 feet.

The Children's Friend

This is a very pretty subject showing a party of children on a little outing, carrying with them their pet dove. At some distance from the beach they fall into a sandpit. Failing, after many attempts to get out, they write a note and fasten it to the dove, which carries the message to their parents, who rescue them. Length, 386 feet.

Released September 16th, 1909



The Broken Locket

A Realistic Story
Of Man's Weakness

No matter to what depths a man may fall there is always at least one awakening, and his future depends upon whether he harkens to that call or not. The young hero of our story, having given free rein to his inclinations, the principal one being drink, is persuaded from his reckless life by his sweetheart. He goes West to make a man of himself. On leaving, the girl breaks her locket in two, giving him one half as a talisman against a lapse, while she keeps the other, hoping that some day the parts of the locket may be reunited, also their hearts. Out West he meets with fair success and things look rosy, but he yields to the "one drink" invitation. That drink was his undoing. Down he sinks, deeper than before, making the acquaintance of a young woman, who writes to his ever faithful sweetheart that he has been killed. This shock throws the poor girl into a delirium of fever, resulting in hopeless blindness. He meanwhile has become a dirty, ragged, drunken parasite. The locket is still broken. Length, 969 feet.

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The children grow up loving each other until the youth loses his heart to a thirty young American woman who is in a party of tourists. When the American girl starts for home she carries with her a dream of winning her by a curt refusal, adding diplomatically, however, that if he ever comes to America she will be glad to see him. The poor fellow takes her at her word and follows to New York, surprising the gay girl by waiting in on her, still clothed in his Alpine costume. She has him ejected from the house, and here we leave him for the present. In the course of time his uncle dies and his little Alpine sweetheart sets out for America, carrying along the music box which had been the joy of the family for so many years. In vain she seeks for her recreant lover. At last in vain, she sells the music box to an old curio dealer, who sets it going. In a back shop connected with the store, working at his trade of wood carving, is the Alpine youth she has been seeking. He hears the familiar strains of the music box and hastens to the scene, where he is reunited to the one girl he truly loves.

Mosart's Last Requiem (Gaumont, Sept. 11)—In a week notable for the release of many very strong films, this one stands out most prominently. Without any dramatic plot to hold up the interest, it grips the spectator by the sheer force of impressive pantomime, aided, of course, by an impressive subject. Mosart is seen composing a requiem for an unknown person. The mystery of the commission and the nature of the composition so work on his impressionable mind that he becomes obsessed with the idea that it is his own requiem he is producing. In a vision he sees a man being led for him in church and he sinks under the strain. The doctor orders perfect quiet and Mosart appears in a fair way to recover, when by an unlucky fatality he discovers part of the unfinished score. He insists on completing it, feeling, though he is, and when a party of his musical friends sail to see him he asks them to sing it. As they do so the weakness of death comes upon him and he expires with the sweet strains of the requiem following his soul in its flight from the clay.

MELIES RELEASES POSTPONED.

The New Films will Not be Ready Until October—Fine Pictures Predicted.

Gaston Melies, manager of the American end of the George Melies business, advises *The Mirror* that the issue of Melies American films will not commence Sept. 15, as heretofore announced, owing to delay in preparing a sufficient number of subjects in advance to insure regular releases. It is the evident intention of the Melies forces to be well prepared with material that will win public approval from the start before introducing the new films to the public.

"Two of the subjects which we had ready for early issue," said Mr. Melies, "had slight defects that we thought best to correct by re-shooting the scenes. The defects might be considered trifling and would scarcely be noticed by the average person, but we are anxious to put out only films that will pass the most critical inspection. It may be two or three weeks before we commence issuing."

It is said that over 400 manuscripts were received in the Melies competition for moving picture story writers.

COMING VITAGRAPH ISSUES.

It is expected that November will see the release of the first of the biblical subjects written and produced for the Vitagraph by the Rev. Dr. Madison C. Peters, of New York. The scenery is almost complete and the company is in rehearsal. The first series of three or four reels will deal with the incidents in the life of Moses. Cosette, the third of the *Les Miserables* series, will be released by the Vitagraph, as announced for Oct. 18.

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GAUMONT SOUTH POLE PICTURES.

Films Taken During Lieutenant Shackleton's Expedition Nearly Ready for Exhibition.

According to the New York *Herald's* London correspondent, Lieutenant Shackleton's heroic attempt to unfurl the British flag at the South Pole is to be brought vividly before the public. The story is to be presented to the world in cinematograph form by means of pictures actually taken in those icy, desolate regions, and so bring home to everybody a realization of those long months of adventure, privation and peril.

The Gaumont Company has had these films in hand for several weeks, and after a great deal of trouble they have produced thirty-eight series of animated pictures. In some cases the light was so bad that the views were almost useless, and on others there were signs of under exposure.

However, much of utmost interest remains and a display on a screen will be given in a few days. Far more moving than pen or pencil will be the moving photographs of icebergs 150 feet high, of landing and working an automobile, of Manchurian ponies at exercise, of penguins at home, and of Mount Erebus in eruption. Then there are wonderful panoramas of men at work cutting stores out from solid ice after a blizzard. Even the start of four explorers for the final dash is depicted, and this is described as the most valuable and interesting of all the views.

Of course such baggage as a cinematograph camera could not be taken on such a perilous dash as that which saw the Union Jack planted within eighty-seven miles of the South Pole, but another section of the party found the magnetic pole, and of the flag planting there, 7,500 feet above sea level, a photograph was obtained.

LICENSED FILM RELEASES.

Sept. 13. (Bio.) Getting Even. Comedy.	587 ft.
13. (Bio.) The Children's Friend. Drama.	385 "
13. (Pathe) Amateur Detective. Comedy.	390 "
13. (Pathe) A Child's Prayer. Drama.	371 "
13. (Lubin) Her Face Was Her Fortune. Comedy.	810 "
13. (Selig) Free Booters. Drama.	605 "
14. (Edison) Little Father. Drama.	1000 "
14. (Vita.) The Little Father. Drama.	610 "
14. (Vita.) The Wealthy Rival. Comedy.	380 "
14. (Gaumont) The Tricky Dumbies. Comedy.	370 "
14. (Gaumont) Her Busy Day. Com.	250 "
14. (Gaumont) The Fiddle and the Fan. Comedy.	324 "
15. (Pathe) The Pretty Girl of Nice. Colored Drama.	495 "
15. (Pathe) City of Naples. Scenic.	445 "
15. (Urban) The Fatal Love. Drama.	554 "
15. (Urban) Fontaine Marches, Italy. Scenic.	387 "
15. (Essanay) A Case of Tomatoes. Comedy.	495 "
15. (Essanay) Three Reasons for Hissie. Comedy.	485 "
16. (Bio.) The Broken Locket. Drama.	900 "
16. (Lubin) The Fortune Hunters. Comedy.	575 "
16. (Lubin) All on Account of a Letter. Comedy Drama.	385 "
16. (Selig) Crooked Path. Drama.	360 "
17. (Kalem) The Story of a Rose. Drama.	345 "
17. (Kalem) Winning a Dinner. Comedy.	245 "
17. (Pathe) The Mountebank's Son. Drama.	605 "
17. (Edison) How the Legend Collected His Rents. Comedy.	480 "
17. (Edison) 'Tis Now the Very Witching Time of Night. Comedy.	500 "
18. (Pathe) Oh, What a Beard. Comedy.	335 "
18. (Pathe) The Fresh Kid. Com.	295 "
18. (Pathe) Construction of Balloons. Industrial.	361 "
18. (Vita.) The Marble Heart. Drama.	908 "
18. (Urban) Aeroplane Contests at Rheims. Topical.	480 "
18. (Urban) The Farmer's Treasure. Drama.	501 "
20. (Bio.) In Old Kentucky. Drama.	983 "
20. (Pathe) Sultor's Competition. Comedy.	518 "
20. (Pathe) Caught in His Own Trap. Comedy.	374 "
20. (Lubin) When Woman Hates. Drama.	750 "
20. (Selig) The Bachelor's Visit. Comedy.	775 "
20. (Selig) The False Alarm. Comedy.	175 "
21. (Vita.) The Siren's Necklace. Drama.	830 "
21. (Vita.) The Unspoken Good-bye. Drama.	425 "
21. (Gaumont) Saved from the Quicksands. Drama.	600 "
21. (Gaumont) Taking in a Reef. Comedy.	380 "
21. (Edison) The Original. Drama.	950 "
22. (Pathe) Tower of Nestle. Film d'Art. Drama.	1080 "
22. (Essanay) Gratitude. Drama.	950 "
22. (Gaumont) The Legend of the Lighthouse. Tragedy.	770 "
22. (Gaumont) Dropped from the Clouds. Comedy.	240 "
23. (Bio.) A Fair Exchange. Drama.	905 "
23. (Lubin) The Conquering Hero. Comedy.	730 "
23. (Selig) Stricken Blind. Drama.	370 "
24. (Edison) A Knight for a Night. Comedy.	370 "
24. (Edison) True Love Never Runs Smoothly. Comedy.	250 "
24. (Edison) Love and War. Drama.	400 "
24. (Kalem) The Winning Boat. Comedy.	584 "
25. (Pathe) Servant's Good Joke. Comedy.	397 "
25. (Pathe) Trained Birds. Vaude.	397 "
25. (Vita.) Fantine. Drama.	995 "
25. (Gaumont) On the Crest of the Waves. Drama.	554 "
25. (Gaumont) All for a Nickel. Comedy.	404 "

VITAGRAPH FILMS

"THE FILMS OF QUALITY"

TUESDAY, SEPTEMBER 21st:

THE UNSPOKEN GOODBYE

A sensational film presenting an intense tragedy with an unexpected and happy ending. Tom Jennings, a quartermaster, is late in starting for work and has to hurry. His wife, Ruth, angered because he has not the time to perform some small household duty, refuses to kiss him good-bye. At the quarry there is a premature explosion of a big charge of dynamite, and Ruth is told that her husband is killed. She suffers an agony of remorse as she thinks of the refusal of the morning, but her grief is changed to joy by the little daughter's discovery that his coat, by which the body is identified, is worn by a chum of Tom's. He comes to assure Ruth that all is well, and a pretty domestic tableau ends a thrilling and absorbing story. For the explosion a blast of a quarter of a ton of dynamite was arranged for at one of the trap rock quarries along the Hudson, and this scene is realistic and convincing. It is subordinate, however, to a graphic narrative of a workman's daily life. Length, 425 feet.

THE SIREN'S NECKLACE

Suzette, the belle of the little village of Kuhn, disdains the simple presents of her fisherman sweetheart and pretends an anger she does not really feel when he serenades her. In despair he listens to the call of a siren, attracted from her home at the bottom of the sea by the melody, and plunges into the waves after her. Two men, hearing of Jean's experience, charm other sirens from the depths, and only the prompt and concerted action of the housewives prevents the rest of the masculine population from following their example. Jean returns with a necklace of real pearls in place of the tawdry bauble, but he does not need it. Suzette is only too glad to welcome his return, and he turns a deaf ear to the renewed entreaties of the siren. The subject is rich in comedy and trick effects, utilizing the Vitagraph private lake most advantageously. It is an unusual and most diverting film. Length, 530 feet.

SATURDAY, SEPTEMBER 25th:

FANTINE

The second of the films de luxe based on complete incidents from Victor Hugo's "Les Miserables," yet dealing with the life of Jean Valjean, one of the most notable creations of the novelist, Jean, saved from his evil ways by the good bishop, has become the Mayor of the village and is known as M. Madeleine. He befriends the unfortunate Fantine, who in her distress has disposed of her hair and even her teeth to find the money for the treacherous Thénardier, in whose care she has placed her child. M. Madeleine's action antagonizes Javert, the Chief of Police, who has been forcing his attentions on Fantine. He recognizes in the honored Mayor the convict, Jean Valjean, and denounces Champmathieu as the former convict in the hope of inducing the Mayor to betray himself. In this stratagem he succeeds, for the Mayor will not permit another to suffer in his stead, and as he again comes within the grasp of the law Fantine, deprived of her benefactor, falls lifeless at the feet of the officer. The same careful production that made *The Galley Slave* a widely discussed topic even in circles where motion pictures seldom are noticed, makes this second of the series an equally notable achievement. Length, 925 feet.

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INDEPENDENTS ORGANIZE.

Fifty Independent Picture Men Meet in Chicago—Murdoch Takes Part.

About fifty delegates from various parts of the country, east, north, south and west, assembled in the new La Salle Hotel, Chicago, last Saturday to form an organization of independent film users and dealers for mutual aid. Most of the day was used in forming an organization. It was named the National Independent Moving Picture Alliance, and William H. Swanson was chosen to preside. Further steps were taken to complete the organization, and in the evening a discussion was held about wars and means of extending the use of independent films in places where the association now has all or nearly all the users of films. J. J. Murdoch, formerly general manager of the Western Vaudeville Association, took an active part in the proceedings. The meeting was continued over Sunday. A campaign for cleaner pictures was discussed.

VITAGRAPH TO HAVE AEROPLANE.

The Vitagraph Company has commissioned its Paris agent to arrange for the purchase of a Blériot aeroplane and one of Mr. Reader's first transactions on his arrival will be the procurement of a machine and an aviator, who will be attached permanently to the studio force. This is only a part of the plan for the taking of aerial pictures. Plans for an aeroplane studio are already being drawn.

Motion Picture Plays Wanted

Readers of *The Mirror*: If you have a good idea for a motion picture play, comedy or drama, write a synopsis of the story in from 350 to 800 words and submit to our scenario department. We pay from \$10 to \$100 for stories for motion picture production. Write for information.

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INDEPENDENT FILM RELEASES.

Sept. 11 (Great Northern). The Gray Dame. Drama.	975 ft.
15 (Centaur). A White Lie. Drama.	
16 (Phoenix). The Actor Burglar. Drama.	950 "
17 (Blon). A Kentucky Planter. Drama.	1000 "
18 (Great Northern). How Dr. Nicola Procured the Chinee Cane. Drama.	
22 (Centaur). Dan Blake's Rival. Drama.	
29 (Centaur). A Close Call. Drama.	

MOVING PICTURE NOTES.

Interesting Items of News from Moving Picture Theatres the Country Over.

At Silver City, Eliza Opera House (H. H. Betts, mgr.): The Vaudeville and motion pictures now in third week to poor business. Use licensed films. The following people are employed in the performances: George Baker, Mr. and Mrs. Burt L. Russell, Joe Goodwin, Blotz Tunic, King Stevens, Jud Stevens, and T. O. McMahon.

At Pawtucket, R. I., Music Hall (Guy Ashley, mgr.): Week of Sept. 16 to crowded houses. Jack Kammerer, Music Hall Quartette, and Harry Hardy won applause, stage effects for which this house is noted were the best.

At Pawtucket, R. I., the Globe (Thomas H. Duffy, mgr.): Motion pictures and illustrated songs to good business Sept. 6-11. The scenic (Halsey and Behall, mgrs.): Motion pictures and illustrated songs to fair business Sept. 6-11.

At Pawtucket, R. I., New Star (H. B. Morris, mgr.): Week of Sept. 8 to good business with moving pictures. Illustrated songs by Lew McMorro and Forrest H. Chase.

At Urbana, Ohio, the Wonderland (Willoughby and Glick, mgrs.) and the Orpheum (Murray and Holding, mgrs.): Both doing fine business Sept. 6-11.

At Jonesboro, Ark., the Grand (Bleich and Mack, mgrs.): Moving pictures and illustrated songs to good business Sept. 5-11.

At East Liverpool, Ohio, Dreamland (John G. Webb, mgr.): Sept. 6-11. Frank Coleman, cinematograph, Langdon and Morris pleasing bill to good business. Electric (George McClintock, mgr.): Sept. 4-11. Electrophone, Kathryn McFadden, Fox and Lawrence, Great Gullery; bill and business good.

At Winfield, Kan., the Novelty (Frank Garrett, owner; Jack Benson, mgr.): Using licensed films—fourth run—and doing S. R. O. business Sept. 6-11.

At Wausau, Wis., the Majestic and Electric: Good pictures and business Sept. 5-11. At Willimantic, Conn., Bijou (Harry Gale, mgr.): Roy Britton returned with new songs, and capacity business prevails. Scenic (A. P. Dorman, mgr.): La Belle Lectoria is featured singing popular songs in costume.

At Annapolis, Md., Colonial Theatre (W. A. Hollebaugh, mgr.): Motion pictures Sept. 6-11 to good business. Burtis and Company (Ed Burtis, mgr.): Motion pictures and Irene Baris in songs and dances Sept. 6-11 to good business. The Lyric (J. F. Ebling, mgr.): Motion pictures and songs and dances Sept. 6-11 to good business. The Victoria (P. B. Cooper, mgr.): Motion pictures and Fascinating Ruby in songs and dances Sept. 6-11 to good business.

At Bangor, Maine, the Nickel (F. J. Atkinson, mgr.): Alfred Stone, cabinet songs, closed 4, and is replaced by Ralph Bragg. Little Pat Harrington, who has become a great favorite, remains a while longer. Miss Miller returns 13; business good. Graphic (Burns and Grant, mgrs.): Miss Brenck and Miss Pitt closed 4, and were replaced by A. Monroe Dorr and Marian Gilman. Large houses.

The Bijou and the Stave, at Newport, R. I., played to large houses 6-11. Good films.

At Peoria, Ill., the Crescent, Lyric, Royal, Liberty and Princess all having fine business. Daily change of film during week of Sept. 5-11. The Royal and Dreamland playing to usual good business and giving satisfaction at Lima, Ohio, Sept. 5-11.

At Saratoga Springs, N. Y., Bijou (Dwyer Bros., mgrs.): Licensed moving pictures, three reels and two illustrated songs by W. F. Cook, soloist, to large and enthusiastic audiences. Wonderland (J. C. Graul, lessee; Frank Burton, mgr.): Motion pictures independent two reels, and Frank Burton songs (two songs) continued large business. Lyric (Kilbuck and Beckett, mgrs.): The pictures at this house are furnished by licensed film firms, with a change every day, and the new ones as fast as they are released. Steve Blower is singing the latest in illustrated songs and business is capacity at every performance.

At Cheyenne, Wyo., the Orpheum (E. L. Emery, mgr.) and the Lyric (Moore and Groves, props; W. C. Farnsworth, mgr.): Both these houses continue to show the best of pictures to big business Sept. 12-18.

At Fort Madison, Ia., the Empire continues to do fine business during week of Sept. 5-11. At the Rosebud Opera House (Frank Shingler, mgr.), Chambersburg, Pa., Lyman H. Brown's moving pictures Sept. 5 were fine and attracted good business.

At the Temple, Elgin, Ill., week of Sept. 13 the Cook Sisters Quartette will sing as an added feature to regular moving pictures. Business at the Lyric and Opera House fair. Manager Smith and Williams and Williams at the Lyric 3-4. Business at the sacred concerts on Sunday evening is improving.

At Watertown, S. D., the Idle Hour (V. B. Vallon, mgr.): Moving pictures and illustrated songs to good business Sept. 12-18.

At Clifton Forge, Va., the Wonderland ran vaudeville and moving pictures Sept. 5-11 to good business. The family is running moving pictures to good houses, and the Lyric has just opened and reports fair patronage.

At Trinidad, Colo., Dreamland (C. E. Miller, mgr.): Motion pictures and illustrated songs to good houses. Mase (Neufeldt, mgr.): French films and music by stringed band; good houses. New house just opened, by A. H. Wilson and D. C. Gill, to be run in connection with Auditorium Skating Rink 5-11.

At Lowell, Mass., the Academy of Music (Flynn, Toomey and Demara, mgrs.) opened 6 with moving pictures, illustrated songs and vaudeville to large houses Sept. 6-11. Voryne (Bunker and Hennessy, mgrs.): Good business. Alhambra (Elmer E. Ellsworth, mgr.): Illustrated songs and moving pictures; good houses. La Scala (Bunker and Hennessy, mgrs.): Large houses. Star (Joseph L. Murphy, mgr.): Illustrated songs and moving pictures; good houses. Pastime (Giraud and Le Duc, mgrs.): Illustrated songs and moving pictures; good business. Unique Theatre (Joseph Forset, mgr.): Good houses. Scenic Theatre opened by W. M. Murphy, mgr., moving pictures and illustrated songs; good houses Sept. 6-11.

At Durant, Okla., People's Theatre (Mrs. Ada Webb, mgr.) continues to show to a good business. Opal Webb pleases good crowds with her illustrated songs. Iris Aldridge (F. W. Robinson, mgr.): Good pictures and illustrated songs by H. E. Cunningham. Very good vaudeville acts. Good business and pleased crowds.

The Lincoln Theatre (A. E. Atkinson, mgr.): Motion pictures and illustrated songs playing fine business. The Grand (James E. Tolson, mgr.): Motion pictures and illustrated songs pleasing good business at Escanaba, Mich.

At Wabash, Ind., the Family Theatre (Floyd Smallfield, mgr.): Motion pictures; good business with licensed films. At Dreamland (Dickson Brothers, mgrs.): Motion pictures; good business with licensed films.

Probably the most costly as well as the most

beautiful motion picture house in this section of West Virginia is the Colonial, at Charleston. Under the efficient management of M. M. Weir, together with the best subjects obtainable in licensed films, this house continues to get its share of the business Sept. 5-11.

Wonderland, Charleston, W. Va., was the first motion picture theatre in the local field and is owned and managed by Mrs. W. B. Parkhurst. Continues to please a large clientele. Licensed films are being shown and business is reported good Sept. 5-11.

At Willimantic, Conn., Bijou (Harry Gale, mgr.): La Belle Lectoria, who has been singing at the Winsted house, was welcomed back to this city after a year's absence. With a strong picture bill house was packed each performance.

At the Scenic (A. P. Dorman, mgr.): Fine bill of pictures and songs to capacity business. Moving pictures and illustrated songs were the attractions Sept. 5-11. The Unique (Joseph Forset, mgr.) and at the Pastime (Straus and Le Duc, mgrs.), both of Lowell, Mass.

At Lowell, Mass., the Academy of Music reopened Aug. 30 with moving pictures, illustrated songs and vaudeville to large and pleased audience.

The Theatre Voryne (Hennessy and Bunker, mgrs.), at Lowell, Mass.: Moving pictures pleased good business Sept. 5-11.

At Lowell, Mass., the La Scala Theatre (Hennessy and Bunker, mgrs.): Moving pictures drew large houses Sept. 5-11.

Manager Elmer E. Ellsworth, of the Alhambra Theatre, Lowell, Mass., did nice business with continuance performance of moving pictures and illustrated songs Sept. 5-11.

Large audiences were entertained by Manager Joseph L. Murphy at the Star Theatre, Lowell, Mass., Sept. 5-11.

At Fort Dodge, Ia., the Delight (H. Spencer, mgr.) has closed indefinitely, and Blanche Tensie, who has been singing at this house, has been engaged by the Magic.

The Theatrum, a high class moving picture theatre at Natchez, Miss., was closed Aug. 21 owing to marked decrease in patronage. The theatre was offered for sale for several weeks before closing, and as there were no prospective purchasers it was thought best to close at once. The house was under the management of L. S. Kaiser and L. L. Smith, Jr.

At the Star (L. L. Smith, Jr.), Watertown, N. Y., fine business Aug. 30-Sept. 4.

The Crescent Theatre, Bonham, Tex. (John Brownbridge, mgr.): Will reopen Sept. 15 with licensed moving pictures.

At Annapolis, Md., Colonial Theatre (W. A. Hollebaugh, mgr.): Motion pictures 30-Sept. 4 to good business. Burtis and Company (Ed Burtis, mgr.): Motion pictures and Kate Miller in songs and dances Aug. 30-4 to good business. The Lyric (J. F. Ebling, mgr.): Motion pictures and the Eckharts in songs and dances 30-4 to good business.

Motion pictures and P. H. Cooper, mgr.: Motion pictures and songs in songs and dances to good business. The Alhambra: Motion pictures and Bradley and Rae in coming sketches Aug. 30-4 to good business.

At Canton, Ill., the Empire reports good business Aug. 30-4.

At Pawtucket, R. I., the Scenic (Halsey and Behall, mgrs.): S. R. O. Aug. 30-4. At the New Star (Morris J. Silver, mgr.): Good business with moving pictures and illustrated songs by Lew McMorro and Forrest H. Chase Aug. 30-4.

At New Britain, Conn., Keeney's (Frank A. Keeney, mgr.): Theatre will reopen with vaudeville and pictures Sept. 6. Scenic (Halsey and Co., mgrs.): Vaudeville and pictures week Aug. 30-4 to good returns.

At Newport, R. I., the Bijou and the Star enjoyed large patronage Aug. 30-4.

At the Bijou (W. H. Slater, prop. and mgr.) week ending Sept. 4: Dilworth and Henley (amateurs) in musical specialties, very good; Harry Walmsley, street musician, extra good; Sam and King, dancing specialties, good; Helen Drew, character sketches and lightning change artist, excellent. Good business entire week and nice run of films.

At Medford, Ore., the Savor has a seating capacity of 500. Manager E. C. Hubbard reports good business with licensed films Sept. 5-11. The Bijou (Laura C. Gardner, mgr.) is running licensed films and light vaudeville. Capacity of this house about 500, and business good.

At Norristown, Pa., the Bijou (A. and Z. Sablosky, lessees and mgrs.): John Getterung, with moving pictures and illustrated songs, to good business Sept. 12-18.

At Laramie, Wyo., the O. K. (Fred Cameron, mgr.) and the Lyric (Moore and Groves, mgrs.) continue to do Sept. 5-11.

At Proctor's Theatre, Perth Amboy, N. J., Manager Sanderson did a very satisfactory business Sept. 6-11, with light vaudeville, moving pictures and illustrated songs.

At Boia, N. Y., the V. Allen, mgr., Aug. 30-Sept. 4: Motion pictures and illustrated songs by Burt Redford; very good business.

At the Clement Theatre (Frank E. Howe, mgr.), Dover, N. H., an unusually fine line of feature films and illustrated songs pleased capacity audiences Aug. 30-4.

The Majestic Theatre (J. F. Lewis, mgr.) opened with independent films to good business at Dublin, Tex., Aug. 28. Capacity of house is 375.

The Royal Theatre, Bisbee, Ariz. (Bots and Roush, mgrs.) is very popular and continues to play to packed houses nightly. Manager Bots has just returned from a six weeks' trip getting new data for the show, which is always up to the minute, using only select licensed films.

At Columbia, Mo., Broadway Odette (Victor and Wilson, mgrs.): Moving pictures and illustrated songs Aug. 30-4 to fair business.

The Lyric (M. B. Hunkins, mgr.): Newton, Iowa (licensed), has had big business all Summer. The Electric Theatre (G. D. Barsgrower, mgr.) (independent) is doing a good business, but it seems to have fallen off somewhat since they changed from the licensed films about a month ago.

At Concord, N. C., Manager Charles Isenhour continued to play to one theatre, and never fails to please his increasing patronage.

ENFORCING PENNSYLVANIA LAW.

The complications over the enforcement of the new Pennsylvania law requiring three aisles of four feet each in all theatres and moving picture show houses took a new turn last week when the State Factory Inspector caused the arrest of two Johnstown, Pa. show men for violation of the act. It will be remembered that an injunction was issued recently in Harrisburg restraining the Inspector from enforcing the new provision, but it now appears that this injunction applied only to one theatre, the Court declining to make the order general. The two Johnstown managers under arrest are J. G. Foley, of the Bijou Dream, and George Panagiotacos, of the Stadium. The matter will be contested and a definite court decision secured. In Harrisburg six managers are being prosecuted under the act.

BROOKLYN AMUSEMENTS.

The season in Brooklyn is now under way. At the New Montauk Theatre last evening, A Fool There Was, with Robert Hilliard, supported by Katherine Kaelrod and the original cast, was presented, and scored heavily. Next week, Paid in Full.

Brooklyn's favorite, Cecil Spooner, in The Little Terror, was the attraction at the Majestic Theatre, and as usual the little lady was vociferously received. Next attraction, The Squaw Man.

George M. Cohan and family in The Yankee Prince, jammed the Broadway Theatre to the doors last night and were well received. The supporting company was excellent. Next week, Marie Cahill in the Boys and Betty.

The cartoon comedy, The Newlyweds and Their Baby, fills the bill at the Grand Opera House this week. Next week, Via Wireless.

At the Court Theatre, Manager Middleton's selection for this week, The Sporting Deacon, which, with its great horse race scene, met a noisy welcome at the hands of last night's audience.

At the Amphion Theatre, Thurston, the magician, is the attraction. Next week, The Lion and the Mouse.

At Payton's Theatre, My Kentucky Home was well presented by the house stock company. Next attraction, The Great Divide.

Bijou Theatre opened last night, when the play, A Royal Runaway, was produced for the first time on any stage.

At the Gotham Theatre, the Forbes-McAllister Stock company offers Out of the Fold. Crescent: A finished performance of Hearts-a-Catching, splendidly staged, was the offering last night. Miss Fleming's portrayal of Margaret Neville was the feature.

The Columbia Theatre offers a complete change of bill twice a week with vaudeville attractions at popular prices.

Burlesques: Star, Rose Hill Folly company; Garety, Jack Singer's Behman Show; Casino, The Frolicsome Lambs; Empire, Sam T. Jack's Show.

Lewis W. Beck, press manager for the past two seasons for the Columbia Theatre, Brooklyn, has resigned that post, taking effect Oct. 1. Mr. Beck will represent the Hootock Animal Shows in England.

One of the strongest bills presented for a Sunday concert was the offering at the Court Theatre: Kilde Fay, the Belle of Avenue A; Shean and Warren in Quo Vadis Upside Down; Frank Bush, Thomas Potter Dunn, Katherine Miller, the Yankee Doodle Girl; Bernard and McCarty, Lord and Whitehouse, One and Boyd, the Boys, and moving pictures.

At the Bijou Theatre, Brooklyn, A Royal Runaway, a romantic comedy in four acts, was produced Sept. 13. W. D. Nealand, manager. The heroine, a princess who is displaced with the customs of the court, runs away to a secluded kingdom. She is wooed and won by her handsome prince, whom she has loved from the first, but he, of course, did not penetrate her disguise until final curtain. The plot is strongly reminiscent of Anne Russell's old favorite, The Royal Family. Olive Wyndham's princess was a lovable characterisation, well handled. Malvina Longfellow made the most of a small part.

The initial production of The Royal Runaway was given last night at the Bijou Theatre by the new stock company at that house. It is the intention of the manager, W. D. Nealand, to try out new plays, the author's identity remaining unknown until play is produced. The production was under the direction of Edith Ellis, author of Mary Jane's Pa.

DATES AHEAD.

Received too late for classification.

BELLE OF JAPAN (Wm. Wamser, mgr.): De Sept. 8, D. 20, Huron 21, Miller 22, 23, Pierce 24, Philip 25.

BIJOU STOCK (W. D. Nealand, mgr.): Brooklyn, N. Y., Sept. 13—Indefinite.

CHICAGO STOCK (Chas. H. RosaKam, mgr.): Norwalk, Conn., 13-16, Fremont 17, Cole Brothers Circuit, Mac, No. 15, Montgomery 17, St. Charles 18, Waterloo, Ia., 19-20.

COLONIAL STOCK (Paul H. Hillia, mgr.): Summerside, P. E. I., 13-18, Charlottetown 20-Oct. 2.

DANIEL BOONE ON THE TRAIL (Boone Amusement Co., mgrs.): Richmond, Ky., 14, London 15, Corbin 16, Pineville 17, Middleboro 18, Morristown, Tenn., 20, Greenville 21, Johnson City, Knoxville 22.

DANIEL BOONE ON THE TRAIL (Charles A. Taff, mgr.): Decatur, Ill., 16, Monticello 17, Mattoon 18, Charleston 20, Paris 21, Marshall 22, Greenup 23.

EAST LYNNE (Jos. Henly's): Winsted, Conn., 18, New Britain 17, Waterbury 18, Schenectady, N. Y., 20, Utica 21.

FRIVOLOUS BONNIE (American Amusement Co., mgrs.): Hudson, Mich., 15, Milldale 16, Ottawa, O., 17, Paulding 18, Ada 20, Bellefontaine 21, Kenton 22.

GIRLS WILL BE GIRLS (A. G. Delamar, mgr.): Ridgway, Pa., 14, St. Marys 15, Salamanca 16, Olean 17, Bradford 18.

GOING SOME (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., 13-25.

HARVEY STOCK (Southern: L. A. Emmert, mgr.): Columbia, Mo., 13-18, De Soto 20-25.

KOLB AND DILL: Los Angeles, Cal., Sept. 5—Indefinite.

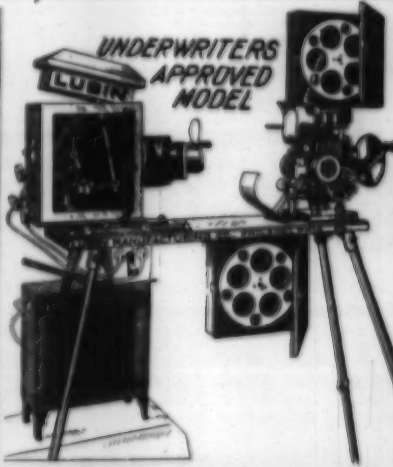
LENA RIVERS (Western: Thos. H. Sewell, mgr.): Staples, Minn., 17, Monticello 18, St. Cloud 19, Granite 20, Marshall 22, Tracy 23, Sioux Falls, S. D., 25.

MALLOREY, CLIFTON (D. H. Cook, mgr.): Syracuse, N. Y., 20, 21, Newark 22, Canandaigua 23-25.

MAN ON THE BOX (Boyd D. Trossdale, mgr.): Leavenworth, Kan., 14, Deadwood 15, Pierre 16, Huron 17, Madison 18, Yankton 20, Sioux Falls 21, Montevideo, Minn., 22, Wilmar 23, St. Cloud 24, Fergus Falls 25.

MAXWELL-HALL STOCK (E. F. Maxwell, mgr.): Casper, Wyo., 13-18, Sullivan 20-25.

PICKETS, FOUR (Willie Pickert, mgr.): Enfield, N. C., 16-18, Frederickburg, Va., 24, 25.



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ANGELA DOLORES

IN VAUDEVILLE

NEW BRONX THEATRE.

Early in October, when Perry G. Williams throws open the doors of the New Bronx Opera House, the inhabitants of the upper portion of New York will be able to point with pride to the beautiful addition to his thriving portion of the city. The New Bronx Opera House is a very decided step in theatre building. It is fashioned after the celebrated Paris Opera House, and is in the style of architecture termed "Neo-Grec-Renaissance" from the period 1100 B. C. It will be the most fireproof theatre now on the American continent, and nothing has been left undone that will in any way contribute to the safety of the audience. There is a double system of sprinklers and all the exits are closed with steel doors, which the pushing of a lever either in the box office or back on the stage will throw every exit open simultaneously. Mr. Williams and William T. Keogh are in dispute over the naming of their new houses. Mr. Williams has announced the name of his house as the Bronx, and Mr. Keogh says that several years ago, when he first announced a theatre at 149th street and Third avenue, he called it the Bronx. Time passed and little was heard of Keogh's house. Then Keogh revived it and negotiated with Mr. Williams as a prospective tenant, and he said that in those negotiations the house always was referred to as the Bronx. Meanwhile Williams himself projects a house only a block away and dubs it the Bronx. Keogh says that he has served notice upon Williams of his prior claim. Keogh expects his theatre to be ready for occupancy by January.

TARIFF LAW AFFECTS CIRCUSES.

The recently enacted tariff laws at Washington will seriously effect circuses. It is said. Heretofore all animals taken out of the country by a circus or other sort of show could be brought back free of duty. Under the new Payne law it is said that only animals taken out for purposes of exhibition at fairs or expositions will be readmitted free of duty. The law evidently does not admit of the return of circus animals. Future developments will be watched by circus men with interest.

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NEW VAUDEVILLE HOUSE IN TOWN.

The City Theatre, a new vaudeville house, is being built at Fourteenth street, between Fourth avenue and Irving place, with its main entrance on Thirteenth street. It will be devoted to vaudeville and motion pictures, and plans have already been approved by the Building Department, and work will be begun shortly. The house will seat about 2000 persons.

PENCILLED PATTERN.

Cook and Peary are doing an imitation of the U. S. O. and William Morris fighting it out.

Anna Dias De Bar was billed at the Victoria "to tell all she knows." Well for a lady of her age we thought she knew a whole lot more. But then, 'twas enough.

James Harrigan, the juggler-monomologist, has his "stuff" worked up a great deal for him by a good-looking young woman with a hearty laugh. It goes great, proving that it's worth the expense, fourteen tickets a week.

Nora Bayes and Jack Norworth are going with a Lew Fields production at the conclusion of their vaudeville time.

Julian Eltinge has been the headliner at the opening of five new William Morris houses, and judging from the reports of the receipts the "opposition manager" did not make any mistake.

One thousand woman suffragettes were supposed to attend Keith's, Boston, in a body to see some sketch or other this week. It would be funny if some one on the bill should recite Kipling's "A Fool There Was," or maybe "The Charge of the Light Brigade" would be better.

It is said K. and E. are going to break all records for spending money on one production when they produce "The Silver Star." On one number alone four thousand dollars is being expended.

It's kind of nice when managers fight about you. Harry B. Tester was booked for the Colonial, New York, the week of Sept. 20, and Keith's, Providence, also claim him for that date. Harry says if he can make arrangements with the Wright Brothers to let him have an airship he'll play both of them the same week.

A. Seymour Brown, of Brown and Ayer, wrote the lyrics for De Wolf Hopper's new production. He also rewrote most of the second act, the original script not exactly suiting the man who made "Casey at the Bat" famous.

A single musical act, and a woman at that, appeared at the Victoria Sunday and did not use one strain of "Red, White and Blue" music. Hall of Fame, take notice.

Bernard Daniel Gaughan, a tenor singer fresh from Ireland, is soon to appear in local vaudeville. Imagine any one with a name like that doing a Hebrew monologue!

On account of the show being so large at the Hippodrome, Buckner, the cyclist, has had his contract set back until later in the season.

Alex Fisher has taken an office on the fourth floor of the Long Acre Building, and from now on expects to be kept very busy booking acts.

Jerome Shay's new rag, "The Round Up," has made such a hit it is to be published as a song. Some class to these young composers.

Eunice Burnham and Lottie Greenwood, who bill themselves "Two Girls and a Piano," are doing very well with their offering. The reports from Philadelphia, where they are playing this week, have been excellent.

Buckner, the cyclist, is booked at the Hippodrome for the season.

The shades of night were falling fast. An actor laughed till he brought tears. For an office boy had let him pass.

To see a manager he had sought for years. Brutus had just stabbed Caesar, and he stood there looking sad and solemn-choly. "What makes you worry?" asked a bystander; "are you sorry for what you did?" "No," said Brutus, "but I was just wondering how much money I could have made if I had only notified the moving picture people about this."

The boy stood on the burning deck. In his heart he felt a thrill. He said, "I guess on the strength of this I'll go in vaudeville."

THOMAS J. GRAY.

THIS WEEK'S BILLS.

AMERICAN MUSIC HALL.—Montgomery and Moore, Flagg O'Hara, Ralph Johnstone and company, Three Dumonds, Josephine Davis, Wilfred Clarke and company, Maxus and Masetti, Whistling Probst, Leslie and Baker, Musical Lews, Divine Myrna.

PLAZA MUSIC HALL. (opening week).—Pauline, Joe Welch, Fantastical Phonons, Maude Hall, Carleton Macy and company, Stella Mayhew, others.

ALHAMBRA.—Nora Bayes and Jack Norworth, James Harrigan, Kennedy and Rooney, Howard and North, Trotter, Warren and Blanchard, Three Hanlons, Galaway, Minnie Dupree and company.

COLONIAL.—Von Blene, Louise Dresser, Jack Wilson Trio, Sullivan, Pasquelena and company, Alfred Kappeier and Audrey Maple, Asahi Troupe, Quinn and Mitchell, Mr. Quick, Rooney and Bent.

VICTORIA.—George Behan, Maggie Cline, Eddie Leonard, Smith and Campbell, Charlie Case, Mr. and Mrs. Jimmie Barry.

KEITH AND PROCTOR'S FIFTH AVENUE.—Beale Wynn, Lasky's The Song Shop, Eva Taylor and company, the Kellinos, Ray L. Royce, Olivetti Troubadours, Christy and Willis, Byron and Langdon.

KASST'S THIRD AVENUE.—Vaudeville and Pictures (opening week).

ORPHEUM.—Edward Ables and company, the Great Lester, Bert Leslie and company, the Melian Singers, Camille Ober, Max Gruber and Animals, Quigley Brothers, Hill, Cherry and Hill, the Bleeders.

FULTON.—Consult the Great, Sophie Tucker, Al Fields and Dave Lewis, Kate Ellipse and Sam Williams, De Witt Young and Sister, Beatrice McKensie, Walter Shannon and company, Midgley and Carlisle, Roland Travers, Hale and Corbin.

GREENPOINT.—Hotel Langland, Farrell Taylor Trio, Zeno, Jordan and Zeno, Bert and Lotie Walton, the McNaughtons, Fred Sosman, Geiger and Walters.

A CRITICAL REVIEW

NOTES FROM THE VAUDEVILLE CRITICS, COMMENTS UPON ACTS AND PLAYERS OF THE WEEK.

Dramatic and Other Offerings That Were Seen in the Large and Small Houses About Town, with Suggestions for the Improvement of Many.

Isn't it almost time that James Harrigan dropped that alleged joke, one in most questionable taste, having to do with Enrico Caruso's Central Park adventure? It was never funny. And the rest of Mr. Harrigan's material is so good and he delivers it so well that the exception is only the more glaring.

Little music and company were seen for the first time in Manhattan at the Colonial in Edgar Allen Wolf's playlet, A Call for Help. As stated in last week's issue, the sketch is all wrong and needs an entire rewriting before it can be taken at all seriously as a vaudeville laugh, producing comedy offering. It is too far fetched and mixed up to be lasting, and the complications and jumps in dialogue are too seriously funny to be taken seriously. Miss Dupree's personal work was again a huge treat, however, and her daintiness, sure methods, distinct delivery, business and reading of lines was so delightful that it made the vehicle seem but the more commonplace and incongruous. The support of White Witley's pleased, as did that of Mr. Racey, whose name should be programmed in full.

The Great Lester (Colonial) again was a big laughing hit in his ventriloquist act, and his funny became a favorite from the start. He is using a new song, "Going Some," which proved pleasing.

Nat Willis (Fifth Avenue) opened his act with a parody song, story melody, which "got over" in a remarkably pleasing way. In fact, it is one of the best parody songs heard here for some time. His monologue was unchanged since the last time he was seen in town a few weeks ago, but nevertheless pleasing.

La Vine-Cimaron Trio (Fifth Avenue) were again seen in their excellent acrobatic tumbling act. The acrobatic portion was again pleasing and remarkable, but again why such atrocious acting? With a big interrogation mark after the word "acting!" Particularly so in the case of the woman in the act.

Charmion (Fifth Avenue) was seen in her disarming trapeze act and while it is still objectionable in more ways than one, yet the acrobatic woman gives such a lot of comedy lines with it that much of the offensiveness is forgotten. But the throwing of other articles of women's apparel than garters, which is quite sufficiently risqué, is entirely uncalled for, and does not belong on a supposedly clean, moral and high-class vaudeville bill.

Morrow and Shielberg (American) scored heavily in third position, presenting the cowboy act, in which they have appeared heretofore with much success. The laughing song rendered by Mr. Morrow was particularly effective, while the "atmosphere" of the sketch and the comedy situations were all most pleasing. The special drop in price and the costumes are deserving of a word of praise.

Joe Welch (American), assisted by two midgets who were billed as his "two sons," was exceedingly funny, the supporting comedians giving such good support as to make the act quite the funniest Mr. Welch has yet offered in vaudeville. After the final exit of the two "boys" the Hebrew comedian gave his monologue, which has been rendered before this season with so much success. The recalls on Monday night were many, and the applause was of the spontaneous kind seldom met.

Allan Shaw (American) offered his card and coin feats of manipulation, again winning the approval of the audiences of the Morris theatre. That his work was enjoyed was easily proven, and his manipulative skill has not lessened a bit with use.

The Carroll-Gillette Troupe of Acrobats (Fourteenth Street) made a very big hit, doing many "stunts" out of the ordinary, and with much skill and precision. Two women, one rather a small girl, composed the troupe. The small girl does some especially good work in lifting and tumbling, and her efforts were loudly applauded. Riseley work and a good finish of foot pole balancing, utilizing two dogs in baskets, closed the act in fine form.

Coulter and Wilson (Fourteenth Street) were enjoyed in their comedy talking act, their jokes and stories setting over in a way that entertained those out front on Thursday night in no unquestionable manner.

Nightingale (K. and P.'s 125th Street) played the first part of the week, offering his card and coin feats of manipulation, again winning the approval of the audiences of the Morris theatre. That his work was enjoyed was easily proven, and his manipulative skill has not lessened a bit with use.

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BECK AND MEYERFELD RETURN.

Back from European Tour—Announce Barring Edict on Orpheum.

Martin Beck and M. Meyerfeld, Jr., general manager and president, respectively, of the Orpheum Circuit, returned from Europe Tuesday, Sept. 7, on the "Kronprinzessin Cecilie." Mr. Meyerfeld had been abroad since June, but Mr. Beck had joined his associate in Paris less than three weeks ago, and they have been touring the Continent together. Regarding the recently alleged formation of new vaudeville combinations about to be effected which would assure an abundance of time over the so-called "independent" circuit (William Morris, Inc.), Mr. Beck decided to give expression to his views. He says that any artist or act who appears in the Western territory in any vaudeville house other than an Orpheum is so deteriorating his value as a high class attraction that he can never be a desirable offering in his theatre, and he therefore heartily concurred with the officials of the United Booking Offices in their determination to pursue now and forever the same barring policy as last year. Mr. Beck said further: "You can say for me that the acts and artists who play in houses other than our own this season will never be booked over our circuit again. You can make that emphatic. We are looking for new material all the time and the appearance of any act in the Western territory this year naturally deteriorates its value and makes it impossible for me to consider it again. What does all this mean? Just one thing, vaudeville is growing very, very fast, and it must continue to grow better as well as bigger. Some established vaudeville artists prefer to devote their time to legislation, others to organization, and the result is they are gradually being relegated to the three-day contract, or to those who have an occasional week contract. It is all unnecessary, and they are themselves alone to blame, for I have yet to see an artist come forward with a new and desirable novelty who is not greeted with open arms. But if they continue along a long-trodden path, or decide to let those who are not in sympathy with the men who made a bigger and broader vaudeville possible, they must be prepared to suffer the consequences, for so far as I am concerned my determination is unalterable—the Orpheum record they have ceased to ornament vaudeville."

LAST WEEK'S BILLS.

AMERICAN MUSIC HALL.—The Bradfords, Fred Hamill and Girls, Bon Air Trio, William Morrow, Verda Shellberg and company, Maurice Wood (New Acts), Joe Welch, Roman Opera company, Allan Shaw, Beatrice McKensie, Walter Shannon and company (New Acts), Kate Ellipse and Sam Williams (New Acts), Divine Myrna (New Acts).

KEITH AND PROCTOR'S FIFTH AVENUE.—La Vine-Cimaron Trio, Bertie Herron and company, Charles Leonard Fletcher, Charmion, Melnette, Edwina and Clay Smith, Maurice Freeman and company (New Acts), Nat M. Willis, the Carmos.

KEITH AND PROCTOR'S 125th STREET.—First half: Harriett Barnes and company, Wilbur and Harrington (New Acts), Walter Hale, Nightingale. Second half: Usher and Whitehead, Clara Grosvenor, Mendel Kore, Gordon and Keyes. **PLAZA MUSIC HALL.**—Dorothy.

FOURTEENTH STREET.—Genevieve Homer, Heusel and Walsh, Mr. and Mrs. Robyns (New Acts), Carroll-Gillette Troupe, Coulter and Wilson, Will Robbins.

ALHAMBRA.—Carrie De Mar (New Acts), Farrell Taylor and company, Cook and Stevens, Melian Singers, Kilmart Brown, Gus Williams, Hotel Langland, Westworth, Vesta and Teddy.

COLONIAL.—Hill, Cherry and Hill, Quigley Brothers, Eight Palace Girls, Barnes and Crawford, Minnie Dupree and company, Max Gruber's Animals (New Acts), Mile, Camille Ober (New Acts), Great Lester, the Bleeders.

HARRISON'S MUSIC HALL. (Coney Island).—Sanford and White, Hanlon and Deane, Kimball and Lewis, Kurtis Rooster Circus, Blanchard Brothers and Randolph, Adams and Lewis, the Melan Troupe, Rogers and Bumstead, and Busse's dogs.

ORPHEUM. (Brooklyn).—Nora Bayes and Jack Norworth, Howard and North, Peter, Imro Fox Exposition Four, James Harrigan, Warren and Blanchard, Frank Nelson and company, Bert and Lottie Walton.

FULTON. (Brooklyn).—Pauline, Paul Nicholson and Miss Norton, Billy K. Wells, Cameron and Gordon, Beulah and Mabel Sisters De Fries, Millard Brothers, Musical Lews.

GREENPOINT. (Brooklyn).—George Behan and company, Harry A. Lester, Bernard, Netta Vesta, Snyder and Buckley, Caron and Farnum, Hastings and Wilson, Sullivan-Pasquelena company.

BRIGHTON BEACH MUSIC HALL.—Mile, Frogolia, Jane Gordon and company, Fred Langston, Leland Troupe, Kate and White, Nellie V. Nichols, Ryan and White, Hickman Brothers.

NEW BRIGHTON THEATRE.—Julie Ring and company, The Night Birds, Kennedy and Rooney, Little Ashley, Three Famous Hanlons, Green Dancing Messengers, Bush and Lyster, Pagan and Uno, N. von Dalton company.

HENDERSON'S MUSIC HALL. (Coney Island).—Tognarelli Brothers, Cowboy Williams, La Rose and La Gusta, Dave, Hef and Winn, Doria Grand Opera Trio, Musical Toys, Great Roanoffs, Tom Fletcher, Rogers and Bumstead, Castelane and Brother, Pellatier and Messenger, Joe Maxwell and company.

CHICAGO PERFORMERS STRIKE.

Last week, beginning on Monday, Sept. 6, about three hundred vaudeville performers playing the five and ten cent theatres in Chicago went out on a strike for higher salaries. About four hundred of these small houses were affected, over two hundred having agreed to the scale of salaries asked by the Actors' Union, which is back of the movement. A meeting of the managers was held at the Royal Theatre, Chicago avenue and Clark street, on Tuesday, called by Nick De Yorter, the manager of that house. The actors have been meeting at 10 South Clark street.

GOODWIN IN VAUDEVILLE.

Perry G. Williams has engaged Nat C. Goodwin for a tour of his houses at a salary stated to be \$3,500 a week. Mr. Goodwin will present a version of *Lord Mac Five Shillings*, opening about Dec. 1.

VAUDEVILLE SONG FEATURES

POPULAR, CLASSICAL AND OTHER MELODIES HEARD IN THE VAUDEVILLE HOUSES LAST WEEK.

Comments by "The Mirror's" Critics Upon Tunes and Their Renditions—Soloists and Musical Acts That Pleased—Some Illustrated Songs Heard and Seen.

Barnes and Crawford (Colonial) were once again a huge hit in their song "The Fakir and the Lady." The "Stuttering Song," "When I Dream in the Gloaming of You" and the parodies on "Beautiful Eyes" and "It Was the Round About Way He Got At It," proved most entertaining, and Mr. Barnes' sure fire comedy numbers hit the bull's-eye every time. Miss Crawford's rendition of the "Gloaming" song pleased exceedingly, and the song again proved a winner.

The Eight Palace Girls (Colonial) played in third position, and on Wednesday afternoon were enjoyed by the audience. Their songs were "The Drummer Boy," "A Real Soldier," "Peggy, the Pride of the Mill," "A Waltz Clog," and "Bijou." The dancing could be greatly improved upon, and taken collectively it was rather poor. Individually, it was fine, showing that these girls are really and are a union of effort required. The last costume of black and knee length skirts is the only really pretty one shown. The Dutch dance done during the rendition of the "Peggy" song by the orchestra is a most amusing variety of the art of the dance. James Clemens' assistance allied in time. His costumes are a surprise and a wonder! What are they for and why? He danced nimbly.

Bertie Herron and company (Fifth Avenue) presented George Spink's musical comedietta, *Behind the Scenes*, to the mild satisfaction of those out front on Tuesday afternoon. The characterization of Lord Toppington is carried to such an extreme that it is grotesque rather than amusing, and much of the other business and dialogue is equally ridiculous and far fetched. The songs included "In the Good Old Days," "Bunco," "Moonlight," and "Bandy Legs."

Clay Smith and the Melnotte Twins (Fifth Avenue) sang "Love is Something New to Me," "I Like Your Nerve," "So Did I," and the patter song they have been rendering, "Witless Wonders" (Fourteenth Street) sang "Sunny Italy," with slides by Scott and Van Alena, the song scoring a goodly hit.

Heusel and Walsh (Fourteenth Street) presented their "Dutch" comedy singing, talking and dancing act. The songs were "How Do You Do, Miss Josephine," and another unfamiliar number. The hard shoe clog work was acceptable and amusing.

Genevieve Homer (Fourteenth Street) gave a fairly pleasing character singing act, rendering "King of the Winds," "What's the Use," and "Tut Tut Tut Tut Tut."

Kilmart and Brown made their first appearance here (Alhambra), and quickly made themselves popular favorites. Their big hit was "Carrie, Marry Harry," and was repeatedly encored. Their other numbers were great imitations, both in dancing and singing, and included "That's Right, That's Wrong," the bug song, the Scotch and pantomime dances.

Gus Williams (Alhambra) proved quite entertaining in his monologue. He has not been seen in New York at very frequent intervals, so that there is a certain novelty about his work that interests. His "talk" was mildly humorous, and his songs, which included "Grandfather's Days," "If We Knew What the Milkman Knows," and "Language" were good. His recitation on boyhood days was cleverly written, and a good encore hit.

A CIRCUIT OF HIPPS.

Harry Davis, lessee of three houses in Pittsburgh and proprietor of the Hippodrome on the New York circuit, in that city, has just secured an option on twenty baseball parks in the principal cities of the country for Hippodrome purposes next season. They are to be opened as soon as the theatres close, and a Hippodrome circuit to be known as the Davis circuit is to be formed.

BACK FROM BALTIMORE.

James Madison has returned from the Monumental City, after successfully launching Blaney's Theatre as a popular-price vaudeville house. During the Fall and Winter Mr. Madison will again devote a considerable portion of his time to writing special acts, and has now in preparation a new one for Joe Welch, Al Carleton, Fred Dupree and others.

SUNDAY'S BILL AT THE COURT THEATRE.

Manager Middleton presented the following bill of acts at the Court Theatre, Brooklyn, last Sunday, before two packed houses: Shean and Warren, Frank Bush, Thomas Potter Dunn, Katherine Miller, Bernard and McAvoy, Lloyd and Whitehouse, Cor and Boyd the Boys, and some of the best moving picture films.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blankets will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Abbotts, The—Orph., Kansas City, Mo.
Ables, Edward—Orph., Bklyn.
Adair and Dunn—Lynch's, Woonsocket, R. I.
Adams and Alden—Grand, Indianapolis, Ind.
Adelaide, La Petite—Orph., Kansas City, Mo.
Adelman, Joseph—Shuman, Frankfurt, Ger. 1-30, Thln, Biberfeld, Oct. 3-31.
Ahearne Troupe—Grand, Pittsburgh.
Almon and Nevins—Aldome, Signs City, Ia.
Almont and Dumont—Plaza, N. Y. C.
Alpha Four—Keith's, Prov., R. I.
Alpha Trio—Family, Detroit, Mich.
Ames and Corbett—Hippodrome, Cleveland, O.
Anderson and Evans—Orph., Savannah, Ga.
Arlington Four—Orph., "Frisco."
Armstrong and Ashton—American, Boston.
Arnold and Richey—Family, Bradock, Pa.
Asahi Troupe—Colonial, N. Y. C.
Atkins Sisters—Orph., Kansas City, Mo.
Avery and Hart—Maj., Chicago.

- Avolos, Musical—Orph., Los Angeles, Cal.
Barnstein—Bijou, Racine, Wis.
Baker and Doyle—Victoria, Balto., Md.
Baltus, Four—Keith's, Phila.
Barnes and Edwin—Orph., Lima, O.
Barry, Edwin, and William Richards—Orph., Minneapolis, Minn., Orph., St. Paul, 20-25.
Barry, Jimmie—Hammerstein's, N. Y. C.
Barry and Wolford—Orph., Allentown, Pa.
Basque Quartette—Bennett's, Ottawa, Can.
Batemann, Tom—Bell, Oakland, Cal.
Bates, Louis W.—Family, Lansing, Mich.
Baxter, Sidney—Cook's, Rochester, N. Y.
Bayes, Nora, and Jack Norworth—Alhambra, N. Y. C.
Bebban, George—Hammerstein's, N. Y. C.
Bedini and Arthur—Columbia, St. Louis.
Belloc and Wenrick—Grand, Pittsburgh.
Bereford, Helen—Star, Seattle, Wash.
BENGER, VALERIE—Orph., Spokane, Wash., Orph., Seattle, 20-25.
Berliner, Vera—Grand, St. Louis, Mo.
Bernard, Joseph E.—Corvinton, Ind.
Big City Quartette—Orph., Portland, Ore.
Bijou Comedy Four—Star, Toronto, Can.
Bingham, Russell—Lyric, Uniontown, Pa.
Black, John—Orph., New Orleans, La.
Black, Violet—Keith's, Lawrence, Mass., K and P, 5th Ave., N. Y. C., 20-25.
Blamphin and Hehr—Lyceum, Sydney, N. S.
Bloomquist, George—Orph., Butte, Mont., Orph., Spokane, Wash., 20-25.
Boganny, Joe—Kenyon, Pittsburgh.
Bon Air Trio—Flora, N. Y. C.
Boothblack Quartette—Orph., St. Paul, Minn.
Bordley Trio—Howard, Boston.
Boonquist, Great—Kenyon, Pittsburgh.
Bowers, Walter and Crocker—Temple, Detroit, Mich.
Bower and Hinkle—Lyric, Mobile, Ala.
Bord, Kenneth J.—Poli's, Scranton, Pa.
Bradley and Reno—West End Heights, St. Louis.
Brady and Mahoney—Chase's, Washington, D. C.
Brady, Jim and Kitty—Howard, Boston.
Bredan, J. R.—Poli's, Minneapolis, Minn.
Breen, Harry—Grand, St. Louis.
Brenon, Herbert, and Helen Downing—Bijou, Jackson, Mich., Jefferson, Saginaw, 20-25.
Britton, The—Kenyon, Pittsburgh.
Brockman, James—Maryland, Balto., Md.
Brooks, Walter Julian—Aldome, Lawrence, Kan.
Bryant and Saville—Oleantary Park, Columbus, O.
Brown, Harris and Brown—Grand, Syracuse, N. Y.
Buckley, John—Empire, 'Frisco.
Burke and Farlow—Bijou, Virginia, Minn.
Burt, Laura, and Harry Stanford—Chase's, Washington, D. C.
Burt, Mr. and Mrs. Wm. P.—Acher's, Bangor, Me., St. John, 20-25.
Bush and Perce—Poli's, Scranton, Pa.
Byrne, Myrtle—Cook's, Rochester, N. Y.
Byron and Langdon—K and P, 5th Ave., N. Y. C.
Cameron, Tudor, and Bonnie Gaylord—American, Boston.
Camille Trio—Orph., Sioux City, Ia.
CAMPBELL, EMMERIN, AND AUDREY
Yates—Poli's, New Haven, Conn., Poli's, Wilkes-Barre, Pa., 20-25.
Carbrey Bros.—Poli's, Newark, N. J.
Carey, Joseph—Howard, Boston.
Carlin and Clark—Orph., Spokane, Wash.
Carpenter and Albin—Empire, Ironton, O.
Carrollton and Van—Superba, San Antonio, Tex.
Cassid, De Verne and Walters—Family, Lafayette, Ind.
Case, Charlie—Hammerstein's, N. Y. C.
Chant—Pavilion, Glasgow, Scot., 20-25, Empire, Edinburgh, 27-Oct. 2.
Charbino, Chas.—Orph., Minneapolis, Minn.
Chasnoir—Orph., Minneapolis, Minn.
Chinko—Circus—Carre, Amsterdam, Holland, 1-15.
Saalbus, Braunswelz, Ger., 10-30.
Christy and Willis—K and P, 5th Ave., N. Y. C.
Claire, Ina—American, Memphis, Tenn.
Clark, Wilfred—American, N. Y. C.
Clayton, Una—Maj., Chgo., Columbia, St. Louis, 20-25.
Clifford and Burke—Bennett's, Hamilton, Can.
Cline, Maggie—Hammerstein's, N. Y. C.
Clare, Raymond—Bijou, Jackson, Mich.
Colby and Welch—Orph., 'Frisco, 13-25.
Coleman, Billy—Keith's, Lewiston, Me., Auditorium, Lynn, Mass., 20-25.
Collins, Miriam O'Leary—Keith's, Boston.
Collins and Brown—Shea's, Toronto, Can., Bennett's, Montreal, 20-25.
Conroy and Le Maire—Orph., Salt Lake City, 13-15.
Consul—Fulton, Bklyn.
Cook and Stevens—Shea's, Buffalo, N. Y.
Cooper, John W.—Olympia, Gloucester, Mass.
Cooper and Brown—Grand, St. Louis.
Cooper and Rorer—Family, Gloversville, N. Y.
Cota, El—Poli's, Hartford, Conn.
Cox, Ray—Keith's, Boston.
CHERRY, WILL, AND BLANCHE
O'Leary—Orph., Buffalo, N. Y.
Crescey, Elsie—Washington, Spokane, Wash.
Crouch and Welch—Orph., 'Frisco, 13-25.
Cunningham, Grace—Grand, St. Louis.
Cunningham and Marion—Orph., Oakland, Cal., 13-25.
Curtis, Sam J.—American, Chgo.
Curtis and Wilson—Norumbega Park, Boston.
Cutty, Musical—Wintergarten, Berlin, Aug. 17-Sept. 30.
Cycling Brunettes—Gaiety, Detroit, Mich.
Dagwell, Nellie and Marie—Grand, Syracuse, N. Y., K and P, 5th Ave., N. Y. C., 20-25.
Dale, Dottie—Lubin's, Richmond, Va.
Dale and Boyle—Orph., Reading, Pa., Proctor's, Newark, N. J., 20-25.
D'Arc's Marionettes—Palace, London, Eng., Aug. 2-Sept. 14.
Darnody—Family, Kane, Pa.
Davis, Josephine—American, N. Y. C.
Day, Carita—Maj., Denver, Colo.
Dazie, Mlle.—Shea's, Toronto, Can., Bennett's, Montreal, 20-25.
De Cotret and Higo—Maj., Abilene, Tex.
De Faye Sisters—Piazza, N. Y. C.
De Haven, Sextette—Shea's, Buffalo, N. Y.
De Roman Bros.—Victoria, Balto., Md.
De Mar, Carrie—Shea's, Buffalo, N. Y.
De Mont, Ruby—Trent, Trenton, N. J.
De Veaux, Wells G.—Pantage's, Seattle, Wash., Indefinite.
De Witt, Burns and Torrance—Bennett's, Hamilton, Can., Keith's, Columbus, O., 20-25.
Deane, Sidney—Keith's, Columbus, O.
Dehino and Delmore—Hondrome, Cleveland, O.
Devil, The, and Tom Walker—Maj., Chgo.
Diamond, Leo F.—Casino, Washington, Pa.
Dilla and Templeton—American, Boston.
Dixie Serenaders—Temple, Detroit, Mich.
Dixons, Four—Bijou, Bay City, Mich.
DONAHY SISTERS—Grand, Indianapolis, Ind.
Dolliver and Rogers—Maj., St. Paul, Minn.
Dolly Sisters—Temple, Detroit, Mich.
Dolores, Anzela—Orph., Memphis, Tenn., Orph., New Orleans, La., 20-25.
Donnelly, Leo—Grand, Pittsburgh.
Dore and Wolford—Orph., Atlanta, Ga.
Downey, Leslie T.—Crystal, Oconomowoc, Wis., Indefinite.
Downard and Downard—Aldome, Charlotte, N. C.
Downs, T. Nelson—Grand, Pittsburgh.
Dresser, Louise—Colonial, N. Y. C.
Dressler, Marie—Grand, Pittsburgh.
Duball Bros.—Maj., Chgo.
Dugan and Palmer—Lyric, Toronto, Can.
Dumonds, Three—American, N. Y. C.
Duncan, A. O.—Orph., Norfolk, Va., Orph., Harrisburg, Pa., 20-25.
Dunn, Arthur, and Marie Glazier—Temple, Detroit, Mich.
Dupree, Minnie—Alhambra, N. Y. C.
Earl, Lola—Orph., Columbia, Tenn.
Eastman and Max—Howard, Boston.
Eckel and Dugg—Orph., Newburyport, Mass.
Eckert and Berg—Grand, Syracuse, N. Y.
Edwards' Blonde Troupers—Bennett's, Montreal, Can.
Eldon and Clifton—Thalia, Chgo.
Ellmore, Kate, and Sam Williams—Fulton, Bklyn.
El Cota—Poli's, Hartford, Conn.
Ellis-Nolan Troupe—Orph., Minneapolis, Minn.
Emmerson and Sumner—Family, Detroit, Mich.
Emmett, Grace—Keith's, Columbus, O.
Empire City Quartette—Colonial, Columbus, O.
Empire Comedy Four—Hippodrome, Cleveland, O.
Ernesto Sisters—Los Angeles, Los Angeles, Cal.
Erzinger, Mabelle E.—Grand, Columbia, S. C.
Aldome, Jacksonville, Fla., 20-25.
Emeralda Sisters—Casino, Lucerne, Switzerland, Indefinite.
Evelien, D.—Orph., Minneapolis, Minn.
Exposition Four—Maryland, Balto., Md.
Farrell-Taylor Trio—Greenpoint, Bklyn.
Fealy, Margaret—Orph., Salt Lake City, U., 13-25.
Fenner and Laurence—Family, Detroit, Mich.
FIELDS, W. C.—Coliseum, London, May 24-Indefinite.
FISHER, MR. AND MRS. PERKINS
Hudson, Union Hill, N. J., Proctor's, Albany, Indefinite.
Flood, J.—Orph., Memphis, Tenn.
Forbes and Bowman—Grand, Indianapolis, Ind.
Foster, Ed—Kenyon, Pittsburgh.
Fostell and Emmett—Lowell, Mass.
Fox, Margaret H.—Virginia, Birmingham, Ala.
Fox, Harry, and Mileship Sisters—Columbia, St. Louis.
Frederick, Helena—Orph., Sioux City, Ia., Majestic, Des Moines, 20-25.
Freeman, Maurice—Grand, Pittsburgh.
Frey Twins—Bennett's, Montreal, Can.
Friend and Downing—American, Boston.
Frobel and Ruge—Washington, Spokane, Wash.
Fuller, Ida—Keith's, Phila.
Gabriel, Kid—Chase's, Washington, D. C.
Galloway—Alhambra, N. Y. C.
Garcia, Arthur—Hippodrome, Belfast, Ireland, 13-15.
Gardner, George—Orph., Dublin, 20-25, South America, Oct. 25-Indefinite.
Gardner, Georgia—American, Toledo, O.
Gates, Four—Victoria, Balto., Md.
Gehrre, Mamie—American, Chgo.
Gier and Rieger and Rieger—Bijou, Bklyn.
Gerken, Ed—Aldome, Winston-Salem, N. C.
Gillingwater, Claude—Orph., Minneapolis, Minn., Orph., Omaha, Neb., 20-25.
Gillroy, Haynes and Montgomery—Princess, London, Can.
Girl With the Angel Voice—American, Chgo.
Globe Comedy Four—Family, Detroit, Mich.
Gorforth and Doyle—Idea, Fond du Lac, Wis.
Golden, George—Fuller—American, Chgo.
Gordon and Marx—Orph., Memphis, Tenn.
Gordon and Loefer—Orph., Louisville, Ky., Columbia, Cincinnati, O., 20-25.
Grannon, Jia—Orph., Kansas City, Mo.
Grant, Al—Keith's, Boston.
Granville and Rogers—Bijou, Bay City, Mich.
Gruber's, Max Animals—Orph., Bklyn.
Gruber, Joe—Orph., Bklyn.
Hale, Willis and Joseph—Kenyon, Pittsburgh.
Hamlin, The—Orph., St. Paul, Minn.
Hampton and Bassett—Aldome, Washington, Ind.
Hancock, Three—Alhambra, N. Y. C.
Hancock and Bayliss—Orph., St. Louis, Ill.
Harrigan, James—Alhambra, N. Y. C.
Harris and Robinson—Maj., Butte, Mont.
Harris and Peck—Orph., Newark, O.
Harvey, W. S.—Maj., Toronto, Can.
Hawkins, The—Keith's, Montreal, Can.
Hawlocks, The—Keith's, Phila.
Hawthorn Trio—Star, Seattle, Wash.
Hawkins, Lew—Chase's, Washington, D. C.
Hawthorne, Hilda—Hathaway's, Lowell, Mass.
Haves and Johnson—Orph., Oakland, Cal.
Hayman and Franklin—Empire, Boston, Eng.
Hays, Palace—Manchester, 20-25, Pavilion, Glasgow, Scot., 27-Oct. 2, Empire, Birmingham, Ala., 4-9.
Hayward and Hayward—Broadway, Camden, N. J.
Hazel, Lynne and Bonnie—Luna, Port Arthur, Can.
Hearn and Rutter—Bennett's, Montreal, Can.
Hedrick, The—Empire, Butte, Mont.
Helm Children—Maj., Johnstown, Pa.
Herbert and Vance—Bijou, Superior, Wis.
Hickman, Carl—Columbia, St. Louis.
Hickman Bros.—Greenpoint, Bklyn.
Hickman and Lydston—Family, Fargo, N. D.
Hill Cherry and Hill—Orph., Bklyn.
Hillier and Faxon—Family, Detroit, Mich.
Hocking, Edward C.—Maj., Battle Creek, Mich.
Horton and La Triska—Maj., Johnstown, Pa.
Hotel Langland—Greenpoint, Bklyn.
Howard Bros.—Cook's, Rochester, N. Y., Shea's, Buffalo, N. Y., 20-25.
Howard and Howard—Orph., Butte, Mont., Orph., Spokane, Wash., 20-25.
Howard and North—Alhambra, N. Y. C.
Hughes Musical Trio—Orph., Seattle, Wash., Orph., Portland, Ore., 20-25.
Hulbert, Laura—Star, Muncie, Ind.
Husler, The—American, Boston.
Huston, Arthur—Chase's, Washington.
Hyams and McIntyre—Orph., Oakland, Cal.
Incarnata Two—Riverside Park Hutchinson, Kan.
Jewell Trio—Washington, D. C.
Johnson Bros. and Johnson—Scenic, Malden, Mass.
Johnsons, Musical—Orph., Salt Lake City, U., Orph., Denver, Colo., 20-25.
Johnstone, Ralph—American, N. Y. C.
Jones and Mayo—Orph., New Orleans, La.
Jones, Frank and Jones—Cook's, Rochester, N. Y.
Jordan, Brannock and Chulita—Auditorium, Lynn, Mass.
Josephine, The—Maryland, Balto., Md.
Jude, John—Orph., Minneapolis, Minn.
Julian and Dyer—Mary Anderson, Louisville, Ky.
Jupiter Bros.—Hippodrome, Cleveland, O.
Kalma and La Farlena—Orph., Portsmouth, O.
Kampfer, Alfred, and Audrey May—Colonial, N. Y. C.
Karnon, Kit—Howard, Boston.
Kauffman, Musical—Circus—Carre, Amsterdam, Holland, 1-15, Saalbus, Braunswelz, Germany, 10-30.
Kauffman, Reba and Inez—Empire, Johannesburg, South Africa, July 17-Oct. 1, Melian, Hanover, Germany, Nov. 1-15.
Keane, J. Warr—Sacramento, Cal.
Keatons, Three—Bennett's, Ottawa, Can.
Keene and Briscoe—Maryland, Balto., Md.
Kellermann, Annette—Keith's, Columbus, O., Grand, Pittsburgh, 20-25.
Kelley and Catlin—Sheedy's, Holyoke, Mass.
Kellins, The—K and P, 5th Ave., N. Y. C.
Kelly, John T.—Proctor's, Newark, N. J.
Kenna, Chas.—Columbia, Chgo.
Kennedy and Rooney—Alhambra, N. Y. C.
Kenney, McGahan and Platt—Orph., Kansas City, Mo.
Kent, Louise—Crystal, St. Joseph, Mo.
Kerry and Woodford—Victoria, Balto., Md.
King, Al J.—Whitney, Huntington, Vt.
Kinney, Joe—Grand, St. Louis.
Kitsbansal Japa—Keith's, Columbus, O.
Kleis, Musical—Empire, Hoboken, N. J.
Knight, Harlan—Poli's, Wilkes-Barre, Pa.
Maryland, Balto., Md., 20-25.
Kohler and Adams—Crystal, Wilmington, N. C.
Kollins and Klifton—Lyric, Dallas, Tex.
Kramer, Annie and Maude—Empire, Liverpool, Eng., 13-15, Empire, Birmingham, 20-25, Coliseum, London, 27-Oct. 2, Empire, Hackney, 4-9.
Kramer and Sheek—Mary Anderson, Louisville, Ky.
Kris Kringle's Dream—Maryland, Balto., Md.
La Centra and La Rue—Maj., Washington, D. C.
La Dell and Belmont—Blaney's, Balto., Md.
La Mass Bros.—National, 'Frisco, Bell, Oakland, 20-25.
La Petite Revue—Orph., Los Angeles, Cal.
La Pine, Lyle—Bijou, Oshkosh, Wis.
La Rose Bros.—Bucyrus, O., Canandaigua, N. Y., 20-25.
La Valla, The—New Cross, London, Eng., 13-15.
La Vine and Charlon—Bijou, Virginia, Minn.
Lambert, M.—Norumbega Park, Boston.
LASKY'S BIRDLAND—Grand, Indianapolis, Ind.
Lasky's At the Country Club—Orph., 'Frisco, Orph., Oakland, 20-Oct. 2.
Lasky's At the Waldorf—Keith's, Phila.
Lasky's Hoboken, N. J., 20-25.
Lasky's Imperial Musicians—Mary Anderson, Louisville, Ky.
Lasky's Pianophiles—Chase's, Washington, D. C.
Lasky's Song Shop—K and P, 5th Ave., N. Y. C.
Larven and Cross—Orph., Sioux City, Ia.
Le Dent, Frank—Olympia, Paris, France, 14-20.
Casino, Kursaal, Lyon, 21-Oct. 12.
Le Gray, Dottie—Bijou, Racine, Wis.
Le Mass Bros.—National, 'Frisco, Balto., Md.
Lean, Cecil, and Florence Holbrook—Cook's, Rochester, N. Y.
Leightons, Three—Orph., Omaha, Neb.
Lena, Lily—Orph., Denver, Colo.
Leonard, Eddie—Hammerstein's, N. Y. C.
Leslie, Bert—Orph., Bklyn.
Leslie, Eddie—Norumbega Park, Boston, Mass.
Leslie and Baker—American, N. Y. C.
Lester, Great—Orph., Bklyn.
Lester and Kellett—Blaney's, Balto., Md.
Levy, Maurine—American, Chgo.
Lewis and Chapin—Columbia, St. Louis.
Lind, Homer—Keith's, Columbus, O.
Litchfield, Mr. and Mrs. Nell—Crystal, Pueblo, Colo., Crystal, St. Joseph, Mo., 20-25.
Lloyd, Herbert—American, Boston.
Lloyd, Mrs. and Mrs. R. N. National, 'Frisco.
Lockwood, Gladys, and Paul McCarthy—Columbia, St. Louis.
Lohse and Sterling—Savoy, Syracuse, N. Y.
Lorraine, Oscar—Colonial, Lawrence, Mass.
Low, Musical—American, N. Y. C.
Luce and Luce—Orph., Wilkes-Barre, Pa.
Lucifers, Four—Hathaway's, Brockton, Mass.
Lynch, Dick—Cook's, Rochester, N. Y.
Mack, Wilbur, and Nellie Walker—Orph., Los Angeles, Cal., 13-25.
Mackintosh, Musical Four—Acker's, Halifax, N. S.
Makarenko Troupe—Subert, Utica, N. Y.
Manning, Joseph—Mary Anderson, Louisville, Ky.
Marcell and Linnett—Grand, Indianapolis, Ind.
Marcelino, Navarro and Marcelino—Bennett's, Montreal, Can.
Marshall Bros.—Bijou, Orange, N. J.
Marshall and Kline—Folies Bergere, Mexico City, Mex., Indefinite.
Martinet and Sylvester—Orph., Butte, Mont.
Marx, N. A.—Orph., Memphis, Tenn.
Mathews, James—Victoria, Balto., Md.
Mayhew, Stella—Piazza, N. Y. C.
Mama and Masett—American, N. Y. C.
McAvoy, Mrs. Dan—Maj., Chgo.
McConnell and Simpson—Maj., Des Moines, Ia., Orph., Sioux City, 20-25.
McDonald, Edith—Springfield, Mass.
McDonald, James F.—Columbia, St. Louis.
McDonald, Crawford and Montrose—Grand, Pittsburgh.
McDowell, John and Alice—Mosari, Hanover, Pa.
McNaughtons, The—Greenpoint, Bklyn.; Chase's, Washington, D. C.
McNish and Penfold—Proctor's, Albany, N. Y.
Melotte Twins and Clay Smith—Keith's, Phila.
Meiville and Higgins—Poli's, Bridgeport, Conn.
Merrell, The—Orph., Bklyn.
Miller, Louis E.—San Carlos, Key West, Fla.
Millard Bros.—Lyric, Newark, N. J.
Milligan, Swat—Keith's, Boston.
Moffett and Clare—Orph., Lincoln, Neb.
Montgomery and Moore—American, N. Y. C.
Montgomery, Ray, and Healey Sisters—Orph., Omaha, Neb.
Moore, George Austin—Temple, Detroit, Mich.
Moore, Mabel—Maj., Jacksonville, Fla.
Moore and Young—Orph., Harrisburg, Pa.
Moran and Wiser—Leibich's, Breslau, Germany, 1-30.
Varieties, Prague, Austria, Oct. 1-31.
Morrell, Frank—Chase's, Washington, D. C., 20-25.
Morris and Morton—Bijou, Minneapolis, Minn.
Morris and Foreman—Shea's, Buffalo, N. Y.
Morton, Detroit, Mich., 20-25.
Morrow, Wm., and Verda Schellberg—American, Boston.
Morton, Ed—Bennett's, Montreal, Can.
Morton, Mildred—Howard, Boston.
Mowatt, Five—Grand, Indianapolis, Ind.
Mueller and Corell—Akoside, Akron, O.
Murphy and Whitman—Bell, Oakland, Cal.
Wigwam, 'Frisco, 20-25.
Murray and Mack—Orph., 'Frisco, 13-Oct. 2.
Myrna, Divine—American, N. Y. C.
Neaptons, The—Temple, Detroit, Mich.
Neff and Starr—Poli's, Scranton, Pa.
Newhoff and Phelps—Keith's, Boston.
Newman, Harry—Howard, Boston.
Nible's Birds—Aquarium, Scarborough, Eng.
Night in an English Music Hall—American, N. Y. C.
Night in a Monkey Music Hall—Cook's, Rochester, N. Y.
Norman, Mary—Orph., Seattle, Wash., Orph., Portland, Ore., 20-25.
Normans, Jorling—Maj., Chgo.
Normans, Musical—New Brighton, Pa., Grand, Syracuse, N. Y., 20-25.
Novelty Four—Blaney's, Balto., Md.
Ober, Camille—Orph., Bklyn.
O'Brien and Havel—Shea's, Buffalo, N. Y.
Oehl, Frank—Colonial, Columbus, O.
O'Neill Troupers—K and P, 5th Ave., N. Y. C.
On Christmas Eve—Bennett's, Montreal, Can.

PLAYS for Amateur and Professional Actors. Largest assortment in the world. Catalogue free. The Dramatic Publishing Co., 353 Dearborn St., Chicago.

list is headed by Mrs. Anna Eva Fay. Others

In the bill were Stuart Barnes, Bedini and Arthur, Kelly and Kent, Brown and Nevano, and Mrs. Dan McAvoy. Business excellent.

This being the closing week at Fontaine Ferry Park large crowds enjoyed the attractions at that place, not the least of them being the excellent vaudeville bill offered, embracing the following well known people: The Berg Sisters, Paul Kline, Dore and Wolford, Landauer Troupe, and George W. Wade and co. Free concerts were also given by Greig's Band, with Laura Frank as vocal soloist.

Riverview Park continues to draw large crowds with its free vaudeville, presenting 9-11 the Wade Sisters, Tony Martin, Goldie Beach, and Hays and Redfield.

TOLEDO.

The American Music Hall, formerly Burt's Theatre, opened under the management of William Morris, Inc. 6. The best vaudeville bill ever seen in this city was presented by Foster and his dog, Pierce and Roslyn, Francesca Redding and co., the Brittons, the Joe Bognany Troupe, Daphne Collard, Willie Hale and Brother, the Americo. A hit was made on the opening night by the announcement thrown on the picture screen that a wire had been received from Mr. Morris requesting that the house be opened with the Star Spangled Banner by the orchestra and audience. The house has been redecorated and is a cozy place for vaudeville. Mr. Springfield, of the Morris forces, is in charge at present, but the permanent resident manager has not yet been appointed.

At the Arcade for the week was seen Jules Held and co., Flying Wernits, Arthur Searies, Walzer Twins, George Daum, De Monde and Dinamore.

The Casino closed its season with Princeton and Yale, Mac Clarke, Barney Galland, De Bern and Hayden, Marian Martell, Hadji, the trained horse.

NEWARK.

Proctor's Theatre presented a great twelve-act programme 6-11, with mostly headliners. Nellie McCoy (New Act), Charles Case, Sherman De Forest and co., in A Jay Circus, Murray Livingston and co., which includes Gladys Crollins and Harry Taylor; William H. McCart and Ethelwynne Bradford, Luigi Maribini, Fred Hay's co., The Girls from Medley Lane, O'Malley and Gordon.

The Lyric Theatre opened their regular season 6 with S. H. O. The management has expended \$30,000 for a new gallery and other furnishings. A splendid programme was offered: Conall, Gerie Carline and Sage Middleley, Vio Muski, Sophie Tucker, Eddie Clark and the Four Widows, Dewitt Young and Slater, Armstrong Ashton, Rolain Travers.

The Bijou Theatre in Orange opened the season 6 with a vaudeville programme.

JERSEY CITY.

Bon Ton Theatre (T. W. Dinkins, mgr.): Sam Devere's Show drew good houses 2-4, and gave fairly good performances. Matt Kennedy is the comedian. The Dramatic Burlesquers came 8-8 to fine business. Dave Marion is the star, and he is a hard worker. William Lawrence renders good support as a Hebrew, without being too funny. The Ric Review 9-11. Jardin De Paris Girls 13-15. Miss New York, Jr., 16-18.

Hudson Theatre (Union Hill) (Harry Leonard, mgr.): Season opened 6, and those appearing were: Helen French, Edwin Harbour and co., Majestic Musical Four, Paul Stephens, Naomi and Adams, the Four Masons, and McNish and Pendell.

KANSAS CITY.

Electric Park announces the week of 5 as their last of the present season. The Fraser Highlanders' Band are the tonline attraction of a long list of amusements. Vaudeville in the German Village was very popular.

John L. Sullivan, in a monologue and boxing turn at Forest Park 5-11, proved a good drawing card to the usual attractions at that resort, being warmly welcomed at each performance. Vaudeville and other features are still continued at this Park, and business continues fair.

The last ballroom race of the season was held at Fairmount Park 5, before a large crowd. Other attractions, including vaudeville, found much favor with the big crowd.

MONTREAL.

Bennett's is doing big business, and presenting a good bill 6-11. Hasan Ben Ali's Troop of Arabs was the headliner. The Basque Quartette and Annie Abbott were also features. But Leslie and co. gave a fine sketch, and there are a number of other good features.

Billy Watson co. are at the Royal in two burlesques. A Bashful Venus and Miss Clover, and there is a good odd.

Miss Naomi, the Five O'Briens, Leslie Thurston, the Three Armstrongs, and Victor Oceller form a good bill at Sohmer Park.

Zayton, the rope climber, is the feature at Dominion Park.

DENVER.

The vaudeville houses are all doing big business.

The Majestic presented Abini, Prentice Five, Five Juggling Jordans, Bessie Allen, Barnes, Reming co., Roe and Berche.

Pantage's Theatre (formerly the Crystal) had Phyllis Lee, Herbert O'Connor, Kimball and Donovan, Lacey Simpson and Mabel Douglas, Sisters Chartres, Zech and Zech.

At the Orpheum were: Lancelotti-Lucier co., Keno, Walsh and Melrose, Patsy Doyle, Maxine Models, Herr Londe and Franklin Tilly, Jack Moffett and Elele Clare, and Redpath's Napanes.

MINNEAPOLIS.

An excellent bill at the Orpheum 5-11 included Claude Gillingwater and co., Ellis-Mowlan old-fashioned circus, Bootblack Quartette, Brothers Permaine, Bob and May Kemp, Two Arkansans, and Kathleen Lohmeyer.

At the Alceas: Ed Gallagher's travesty, The Battle of Bay Rum, was the headliner, and other acts included Dorothy Dahl, Master Richards, Dan and Alice McAvoy, and La Velle and Grant.

Zino's Ballet headed the bill at the Unique, and other numbers were: W. J. Woods and co. in Country Cousins, Herbert and Vance, Sam Hood, and the McDonald Trio.

CLEVELAND.

Kelth's Hippodrome will have the following bill 13-18: Princess Rajah, "Silvers" Oakley, Suzanne Rocamore, American Comedy Four, Jupiter Brothers, Ames and Corbett, Meredith Sisters, and Delphino and Demore.

Mine's Americans will be at the Star Theatre 13-18.

The Follies of the Moulin Rouge comes to the Knickerbocker Theatre 13-18.

The bill at the Grand will include Cirillo's Juvenile Italian Band week 13-18.

ST. LOUIS.

Forest Park Highlands offered a snappy bill in which the Juggling Normans in a club singing specialty with acrobatic features, were headlined. The Fernandes-May Duo, with a barrel for a violinello, with a single-stringed fiddle and such improvised instruments, produced real melody. The National Quartette had well cultivated voices and skilful execution. The Three Du Ball Brothers danced well. Carberry and Stanton did an amusing comedy singing and talking act.

The New Columbia headlined in a splendid bill Sewell Collins' Awake at the Switch. Margaret Moffat in the central role of a "central" portrayed faithfully the type. Stepp, Mehlenger and King were musical artists. Elmer Tenley in a monologue, and Kate Watson and Gus Cohen in The Hoolster Girl, a travesty on the Six Hoolsters character, did good work. Eldon and Norridge, comical dancers; Julia Frary, singing comedienne; Avery and Hart, and the Gymnastic Poiriers were the other entertainers.

The Grand headlined Vera Berliner, a violinist of rare ability, who showed great improvement since her St. Louis debut two months ago. J. C. Wyatt and C. Blanche Rice presented creditably Edmund Day's sketch, The Unexpected. Meyers and Rosa, lariat spinners, and Fred Gilman, teller of tales, were good. Dierckx Brothers were heavyweight jugglers. Joe Kinney sang "The Land of Bohemia" and "Oh Miss Malinda." The Nellies were jugglers.

The Standard offered Edward Hayes in The Umpire, with vaudeville interspersed.

The Gayety offered The Golden Crook Extravaganza co. in The Three Counts, a musical satire. Billy Arlington as a tramp of parts and Ida Cripps as a feminine detective furnished comedy. The olio included the Opera Sextette, Modelersky's Russian Dancers, and Will Swan and Ida Cripps in eccentric dances.

LEXINGTON, KY.—The Hippodrome (L. H. Ramsey, mgr.): Good business 6-11; good bill, including: South and Budd, Walter Stead, the Highlands, and Kimora and Bartlett.

NEWPORT, R. I.—Sheddy's Freebody Park Theatre (Charles E. Looker, mgr. 6-11): Bismarck, Mayne Remington, Walley Trio, Corcoran and Dixon, Klein and Clifton, Joe Deming and co., Three Pattens, and Top, Tops and Topsy; fine business. Season closed.

ERIE, PA.—Colonial Theatre (Clarence R. Cummins, mgr.): 6-10: Viola Welch and co., Cowboy Handall and co., Geraldine McCann and co., Toman and Claxton, Pepper Twins, and Sidney Wallace opened theatre for the season to capacity business.—Four Mile Creek Park (H. B. Foster, mgr.): 6-10: Bryant, Kramer and Bryant, Grace Fernald, Costello and La Croix, Horton and Keenan, and the Closses; good business, closed all.—Walden Park (E. H. Suerker, mgr.): 6-11: Gilmore and Moynie, Barney First, Four Sonli Brothers, Inness and Ryan, and Burns and Fulton; good bill; closes a most profitable season.

LAFAYETTE, IND.—Family Theatre (D. Maurice, mgr.): Opened 6 with New Year's Eve, Marcena, Navarro and Marcena, Bernier and co., Toman and Claxton, Pepper Twins, and Victoria (Rice and Florer, mgrs.): Opens 8 prior to regular season with Max Faetkenheuer's Merry Widow Remarried. Date for regular opening not set.

EVANSVILLE, IND.—The Grand (Ferd Wastler, mgr.): Opening of the Grand as a house of the Orpheum Circuit Aug. 30-4 was very auspicious. The bill offered: The Mandkins, Four Floods, James P. McDonald, Gordon and Marx, Perry and White, and Sansom and Della.—The Majestic (W. Drollinger, mgr.): Opens as a moving picture house with vaudeville offerings. Mr. Drollinger is bringing out interests in the Airdome to Elliott and Elliott, Oak Summit.

BUYRUS, O.—Orpheum (H. E. Ball, mgr.): 6-8: Doras Danvers and Fauman and Watson; fair bill and business.

PAWTUCKET, R. I.—The Bijou (David R. Huntington, mgr.): 6-11 to crowded houses; all good numbers. Lisle Leigh, Helen Sydnée, Sara Alexander and Frederick Sutton in a sketch by Charles H. Howland, entitled The Mayorese, which bids fair to make a success. House and Russell, Waldron Brothers, Adonis and dog, Livingston Sisters, the Marshalls, and Jack McGrath.

CHARLESTON, W. VA.—The Hipp (E. W. Ramsey, mgr.): 6-11: Fitch B. Cooper headed an excellent bill, including Jack and Claire, Chapman Sisters and picks, and Doodysday, pleasing crowded houses.

JONESBORO, ARK.—Airdome (Bleich and Mack, mgrs.): 6-11: Arnold Twins, McClain and Ward, Dot and Dot, Ethel Johnson, and Cyril and Baby Lascare.—Majestic (Collins and Bridger, mgrs.): 6-11: Reynolds and Lewis, George Sneydy, Kollins and Kiefton, and Ed Moran.

RENOVO, PA.—Family Theatre (Albright and McCarthy, mgrs and props): Aug. 30-4: Seymour and Allen drew good houses and pleased.

MEMPHIS, TENN.—Jefferson (A. B. Morrison, mgr.): Season's opening 6-11 was very auspicious, opening bill including Julian Klitzing, Rivoli, George and Mrs. Arthur Forbes, Edith Helena, Mr. Wilson, Hanson and Clifton, and Seven Persoffos, to fine houses.—Orpheum (Max Fabish, mgr.): Splendid crowds ruled 6-11. The bill had Charles the First, the trained chimpanzee, as a headliner, with Gus Edwards and his kids, John P. Wade and co., Duffin-Reeday Troupe, Jones and Mayo, John Birch, and Mabel McCar.

WINNIPEG, MAN.—Dominion (W. B. Lawrence, mgr.): Aug. 30-4: Capacity, with William Dillion, Mlle. Marzella and her trick birds, the Chamberlains, Warren and Brockway, and Cartmell and Harris. 6-11: The Girl with the Angel Voice, Sam J. Cooke and co., Foster and Foster, Manning and Ford, Estelle Wodette and co., Bruno-Kramer Trio, and W. E. White.

HERKIMER, N. Y.—Grand Theatre (W. A. Douque, mgr.): 6-11: Cleo and Rochelle, Mac Addison, O'Dell and Hart, and Sarony; big business.—Star (J. C. Conklin, mgr.): 6-11: Hashash, Martini and Turner, and Van and Davis; big business.

BURLINGTON, IA.—Garrett Theatre (J. M. Root, mgr.): Opened 6 with three packed houses, with the Redpath Napanes as a headliner.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.): 11-18: William Edmunds, Nellie Lynch and co., Ernest Carr and Augusta True, Austin Walsh; very good bill; business excellent.

OMAHA, NEB.—At the Orpheum 5-11: Clara and Bergman, Abbott and Worthley, Patricia, Adelaide, Hawthorne and Bart, Bobby Faudar; well received and business could not be better. 12-18: Fatality Winner, Brothers Permaine, Three Leightons, Monogony and the Healy Sisters, Ferrell Brothers, Lew Weiss, Victoria and Gioretta.

HAMILTON, ONT.—Bennett's Theatre: 6-11: Grace Hammett, Nelson's Co., Keaton Family, Howard Brothers; bill pleased.

LOWELL, MASS.—Hathaway's Theatre (Andrew K. Hathaway, owner; John I. Shannon, res. mgr.): 6-11: Tates Motoring, Mr. and Mrs. Gene Hughes, Patton Trio, Sullivan and Sumner, William Brothers, Oscar Lorraine, Rogers and Evans; capacity business; good bill.—New Palace Theatre (Carl Capason, mgr.): Opened 6, to good houses, with Louise Henderson, Charles Mack, Marion Allen, Sears and Lamone, Mr. and Mrs. Watkins.

THENTON, N. J.—Treat Theatre (Montgomery Music, mgr.): Nearly the best bill of the season was given 6-11. Pold and Volk, acrobats; Mabelle Adams, the Gypsy Wanderer; Jack Morton and Mlle. Latska, the dancing doll; Lewis McCord and co. in Winning on Wind; Carter and Waters co. in Excess Baggage; Pat Rooney and Marion Bent in their new sketch, A Window into the Future; the Gypsy Wanderer, a new and very elaborate musical comedy in nine scenes, entitled With the Fleet. The costumes are good, as is the scenery; the dialogue is bright and the music rather catching. The co. is equal to all requirements. The house has been sold out at each performance.—State Street Theatre (Herman Wahn, mgr.): Duffy, Sawtelle and Duffy made a decided hit with Naughty Knott Juniors 6-11. Others: May De Ponto, William A. Dunham, Myers and McBrider, Mildred and Lester, Clairmont and Mince, Pike and Calame, Lizzie Weiler; capacity houses.

WATERBURY, CONN.—The Jacques (G. Whitaker, mgr.): 6-11: Bonita and Bears in Three Weeks; Rollo Lloyd and W. F. Powers, the Daine Sisters, Lewis and Young, Newberry and Phillips, and Zardi Troupe, filling the house with well pleased audiences.

NEW CASTLE, PA.—Harris Family Theatre (J. P. Harris, Amusement Co., lessee and mgr.): 6-11: F. W. Toner, res. mgr.: 6-11: Lombard Brothers, John Howard, Hughes Brothers, Lawrence Crane; bill and business good.

CANTON, O.—Meyer's Lake Park (H. B. Rita, mgr.): Mulken and Correll and five other acts drew fair business 5-12, closing a successful season.—Orpheum (Sun and Murray, lessees; Fred Hilton, mgr.): 6-11: Violetta and Lamson, Weaver and Williams, Mr. and Mrs. John Cosmar, and Eddie Adair and co. pleased large business.

ELYRIA, O.—The Airdome (P. F. Durham, mgr.): 6-11: Hickey Stewart, Bert Ross, the Cummings Brothers, Bolden and Bolden, Mysterious Cliforda, and Sidney Rodgers; good business; satisfaction.—Item: J. F. Durham, manager of the Airdome, is also manager of the Electric, and this week, in addition, has a vaudeville and moving picture show at the County Fair.

ALTON, ILL.—Lyric Theatre (M. W. Sauvage, mgr.): Season opened 12, with capacity houses, with the Bobolinks, moving pictures and illustrated songs.—The Lyric (H. A. Swanton, mgr.): Good business.—Airdome Theatre (W. M. Sauvage, mgr.): Closed season 4; record attendance broken 30, with 2,571 paid admissions; proceeds donated to Furnishing Fund for the poor Alton Women's Home. Excellent bill continued to draw large attendance entire week. "General" Edward La Vine made big hit. Others: Scharr-Wheeler Trio, Gordon and Marx, Blanche Aldrich, and moving pictures.

ALLIANCE, O.—Orpheum Theatre (F. A. Welch, mgr.): Aug. 30-4: Swan's Trained Alligator, Claude Thardo, Rogers Twins, Anderson and Anderson, Four Nightingales, May Flood, Corey and Sanders, and Jewels and Marlon pleased good houses.—Princess Theatre: 30-4: Harry Von Del, Hunt Family Trio, Colonel Ned Seymour; good bill; fair houses.

NEW BRITAIN, CONN.—Keeney's (Frank E. Keeney, mgr.): Theatre reopened 6, to crowded house and business balance of week good. Bill consists of Welch and Maitland, the Bruces, Cecelia Weston, the Musical Fredricks, Gray and White.—Scenic (Halliday and co., mgrs.): Watson and Belmont are headliners 6-11. Others are Bernard and McAvoy, and Dore Malcomb. Good returns.—Item: A magnificent new front and entrance to Keeney's Theatre are near completion.

HARTFORD, CONN.—Poll's (S. E. Poll, prop.; G. N. Hanscomb, mgr.): Packed houses 6-11 greeted the excellent bill composed of Charles Carline, Circus Jack Cottey and Ada Boudien, Thomas H. Ince and co., Signor Travato, Four Huntings, Temple Quartette, and Howard and Collinson co.—Scenic (H. C. Young, mgr.): A most attractive programme drew the customary large and attentive 6-11. The main features were: The Three A's, George Bellie, Octavia Neal, and Marion Marshall.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Opened 6 with Vinas' Ari Models, Mr. and Mrs. Edward De Corsia and co., "Run Branville and Will Rogers, Smith and Arden, Mabel Craig; good high and business.—Family Theatre (E. O. Johnston, mgr.): Fine business 6-11 with: That Real Quartette, Dancing Martins, Anna Vivian, Bob Albright; bill pleased.

POTTSVILLE, PA.—Slater's Theatre (H. P. Slater, prop.; Lloyd Neal, mgr.): 6-11: Musical Antares, Black and McCon, Juliet Winston, Dan Dawson, Little Ethel; pleased.—Tumbling Run Theatre: Closed for season 6.

OTTAWA, ONT.—Bennett's Theatre (Gus S. Greening, mgr.): 6-11: Savoy, Coyle and Murelle, Ed Morton, Vinie Daly, Fox and Clark, Clifford and Burke, De Witt, Burns and Torrence; excellent business very good 13-18: Globe of Death, Three Keatons, Basque Quartette, Fred and Annie Pelet.

WARREN, PA.—The Woodard (J. D. Woodard, prop.; J. J. Rothchild, mgr.): This beautiful theatre was opened for the first time 6 to an audience which filled every seat. Work on the building has been delayed, the entrance not yet being entirely completed, but the house is one of the handsomest in this section devoted to vaudeville and Mr. Woodard is to be congratulated. The opening bill included first half of week: H. W. Bennett, Rose and McAvoy, Cook and Weiland, Carite and co., last half of the week: Johnny Busch Trio, Ingram, Kyle and co., Doris Clairmont, Lillian Jeanette and Gabrielle Barber, and Charlotte Crawlwell; business very large.

CHEYENNE, WYO.—The Atlas (Thomas Hanes, prop. and mgr.; Aug. 30-4: W. J. Kelly, Murray's Day Show, Vera Barrett and co., Ellen Brigham Fox, Busch Brothers; good, to very good business. 6-11: Slater Brocken, Carrio and Diekmann, Johnson and Fleische.

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PEORIA, ILL.—Main Street (E. C. Burroughs, mgr.): Opened season 6 with a strong bill. The Belmonts, McCauley and Co., Five Family Girls, Ray Snow, Weil and Van Nieuwen, Ah Ling Fox, Earl Girdella, and Canine Quartette; capacity business. 13-18: Richard Crollins and co., Three Westons, Herpin and Stella, Jimmy Conroy, Trueman and Dale, Tyler and Barton, Madell and Bell.

LANCASTER, PA.—Family (Edward Mearns, mgr.): This theatre enlarged and improved opened its season 6-11 to crowded houses with the following bill: Sevengia, Borden, Zeno and Harden Brothers, Lou Anger, Seymour and Dupree, Schrode and Chappelle, and Laypo and Benjamin, moving pictures have been dropped. The orchestra, under Charles Maurer, is again a pleasing feature. 13-18: Louie Chavallier and co., Paolo S. Galassi, Marguerite Newton and Charles Romans, Black and Jones, Ross and Carter, and Fortune Brothers.—Item: Leon Yackley, of Yackley and Bunnell, visited his home here 1-4.

JOHNSTOWN, PA.—The Majestic (M. J. Doyle, mgr.): Reopened for the season 6 with Fred Bond and Fremont Benton, Junior Brothers, Work and Over, Frederick and Don, Nonette, Hanson and Miller, and John Neff and Carrie Starr; good bill; large houses; orchestra.

Correspondence

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglas, mgr.): Tim Murphy in My Boy 8; good co.; Max Fisman in The Substitute 10.—BJOU (M. L. Semon, mgr.): The Cowboy Girl 6-11.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Tim Murphy in My Boy 8; good co.; to large business. McFadden's Flats 4 satisfied, fair business. Graustark 11.

ARIZONA.

TUCSON.—ELYSIAN GROVE (E. Drachman, mgr.): Raymond Teal Musical Comedy co. in The Man Behind and in Gay New York; S. H. O.; good show.—ITEMS: Nan Halperin has left to play leads in El Paso Musical Comedy co.—V. Friedlander leaves to-night to begin rehearsals for the coming season.

BISBEE.—ORPHEUM (M. M. King, mgr.): The musical comedy co. assembled by Manager King and headed by Reed and Arbuckle is now in its sixteenth week, and business shows no sign of abatement.—ITEM: A road season is announced for the co. at the conclusion of their stay here.

ARKANSAS.

FORT SMITH.—MAJESTIC THEATRE (W. Roger Pike, mgr.): Reopened after a thorough renovation by W. Roger Pike, of the well-known team of the Musical Pikes. Manager Pike has very wisely adopted the stock policy in his new house and opens 6 with the D'Ormand Fuller co. in standard repertoire, with vaudeville between acts.

JONESBORO.—EMPIRE (V. C. Pettie, mgr.): Dark 6-11. The Missouri Girl 16. Wood Sisters Oct. 21-23. When His Wife's Away 16. Gertrude 23-25. Louis James in Peer Gyn 26-30.

BLITHEVILLE.—ALFORD OPERA HOUSE (J. W. Brown, mgr.): Opened season 9 with Fred Raymond's Missouri Girl, playing to a crowded house; good co. and a good play, and well pleased house.

LITTLE ROCK.—CAPITAL THEATRE (John E. Hays, mgr.): House dark. Smart Set 14.—MAJESTIC (Saul S. Harris, mgr.): Opened 13 with vaudeville.

CALIFORNIA.

OAKLAND.—MADDOUGH THEATRE (C. P. Hall, mgr.): The Girl from Rector's 4. Dustin Farnum in Cameo Kirby 6-8.—LIBERTY THEATRE (H. W. Bishop, mgr.): Bishop's players presented Romeo and Juliet 30-5, to packed houses. Great production and the work done by Sidney Ayres, George Friend, and Florence Oakley. The Lion and the Mouse 6-12. Pierre of the Plains 13-19.—TIT-BROADWAY (Ray W. Smith, mgr.): Smith's Stock co. in At the Old Cross Roads 30-6; performance and attendance satisfactory. In the Bishop's Carriage 6-12.—ITEM: Manager Guy C. Smith and Lander Stevens, leading man of the Broadway Theatre, will shortly leave for a trip to New York.

COLORADO.

LA JUNTA.—THEATRE (H. H. Bourne, lessee and mgr.): Alaskan 18. McFadden's Flats Oct. 1. Gentleman from Mississippi Nov. 8. Cat and Fiddle 10. Knight for a Day 16. Too Many Wives 27. Jefferson Boys Dec. 4. Louis James 17.

TRINIDAD.—WEST THEATRE (E. E. Cooley, mgr.): Dark 1-7. Spooner and Walcott Stock co. in A Panic in Wall Street 10. The Pearl of Savoy 11. A Lawyer's Wedding 12. Yankee in Cuba 13. The Alaskan 19. McFadden's Flats 20.

GREENEY.—GREENEY OPERA HOUSE (W. J. Stephens, mgr.): The Alaskan 3 pleased packed house. The Third Degree Oct. 1.

CONNECTICUT.

HARTFORD.—PARSONS' THEATRE (H. C. Parsons, mgr.): An American Widow 2-4, with Grace Fikins in the title-role, and Frederick Perry, John Flood, Thomas Thorne, Joseph Adelman, Harriet Davis, and Margaret Fielding were all seen to advantage. It was a pleasing performance and received good patronage. The Honeymooners, which is a reconstruction of Running for Office, received a cordial reception 6. The Night of the Way was given a strong melodramatic production 7, to a fairly sized audience. This was its second engagement here. Cecil Spooner, the sprightly little artist, in The Little Terror 8, was warmly received, in which good emotional work is also seen, affording opportunity for the star to introduce specialists. The Merry Widow 9-11. The Chorus Lady 13-14. Via Wireless 15. On the Eve 16-18. The Servant in the House 20.—HARTFORD THEATRE (H. H. Jennings, mgr.): The regular season of this house as a Shubert theatre occurred 4, when Sam Bernard appeared in his new musical comedy, The Girl and the Wizard. It was an elaborate production, finely costumed and mounted, and considering it was the initial performance ran quite smoothly and met with favor from the large audience. Bernard introduced some new songs. Kittle Gordon, the popular English comedy star, was seen to good advantage in the leading feminine part. The chorus was large and comely. Good sized audiences 6, 7, greeted Eugene Walter's The Wolf, the intensely interesting melodramatic story of the Canadian Northwest. The story is of deep interest and holds the close attention of the audience. Adele Ritchie in The Paradise of Mahomet 10, 11.—ITEMS: Captain and Mrs. Fitch, parents of the late Clyde Fitch, are long been residents of this city.—Robert Hunter, of the Hunter-Bradford Summer Stock players at Parsons', has associated himself with William Ward, late of the Hammersteins forces, and opened offices in New York, Washington, and Hartford, with headquarters in this city, as producers and managers of concerts. An unusual number of "dog shows" have made their debut here this season, metropolitan managers considering Hartford audiences as most critical and reliable.—Sonsa and his famous band at Foot Guard Hall 4, rendered two delightful concerts to good sized and appreciative audiences.

A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldridge, mgr.): The Paradise of Mahomet, with Adele Ritchie, Eva Davenport, Ralph Hers, and Vera Michelina, was offered for the first

time 9. Reception accorded was not genuinely enthusiastic. The production is elaborate in point of scenic effects and costumes, even to a point of lavish display, but there is a lack of fire and vim needed to make a musical comedy a great success. The story is rather old, being the working out of the old case of mistaken identity, the separation of lovers, their final reuniting and happy denouement. Robert Planquette has written some exceedingly tuneful airs which under more auspicious circumstances would have been rather old. There were numerous recalls to several of the songs, but the majority received scant attention. The lyrics are by Robert Smith, and the play was produced under the direction of Frank Smithson, acting for the Messrs. Shubert Brothers. Local papers were not enthusiastic in their comment, but predicted that with the usual pruning The Paradise of Mahomet might find success in New York city.—GRAND (J. T. Hendricks, mgr.): The Merry Widow 6; very good; excellent business. Paid in Full 7, 8; good; fine audiences. Cecil Spooner in The Little Terror 9; good co. and business. Rose Stahl in The Chorus Lady 10, 11; immense business; good co.—POLI'S (S. Z. Poll, prop.): P. J. Windisch, res. mgr.; Opening bill of the season very good, and fine business. Circumstantial Evidence, Frank Morrell, Artola Brothers and others. E. J. TODD.

BRIDGEPORT.—JACKSON'S (Ira W. Jackson, lessee and mgr.): W. H. Turner's personal success 2, 3, was all that saved The Sporting Deacon. It is far from another David Harum. Paid in Full was splendidly given 4, and Blanca West, of this city, was warmly welcomed; her work was excellent. Rose Stahl's The Chorus Lady 6 had two big houses, and its powerful scenes were effectively portrayed. The Merry Widow, with Mabel Wilbur and Charles Meakin, had its lining 7 and was tuneful as ever. The Honeymooners had two Cohen-and-audience Eugene Weber in We Are King 8. Cecil Spooner in The Little Terror 10. Strongheart 11. Queen of the Secret Seven 13-15. Margaret Anglin in The Awakening of Helena Ritchie 16. Via Wireless 18.

NORWICH.—BROADWAY (The Jackson Amusement Co., mgr.): The Sporting Deacon, which the Matchmaker drew rather small house, but those who attended saw a rather interesting play creditably acted. We Are King 6 did not fare much better as to business, the audience being small. Eugene Weber was good in the leading part, and his support was fairly capable. David Copperfield 8 was well presented to a rather small house; the co. was very fair and the mounting adequate. The Girl of the Golden West 10. Paid in Full 14. The Merry Widow 15.

NEW BRITAIN.—RUSSWIN LYCEUM (T. J. Lynch, mgr.): The Sporting Deacon, with W. H. Turner, 4 pleased fair returns. The Girl of the Golden West 6 opened their season here to two good houses; prominent in cast, which is competent, are Myrtle Tannehill, Edward Hayes, and Raymond Bond. The White Squaw 8 drew a fair patronage; cast fair. Rose Stahl in The Chorus Lady 9. The Honeymooners 10. We Are King 11. Strongheart 13.

SOUTH NORWALK.—HOYT'S THEATRE (Jerome Rosenberg, lessee; P. J. Martin, res. mgr.): Polly of the Circus 4; matinee; excellent performance; S. H. O. both performances. Vaudeville and moving pictures 2, 3. Miss Day, Hester, and Margaret Koch, Sam Golden, Irving Newhoff and Phelps Dodge; good performances; big business.

WATERBURY.—POLI'S THEATRE (Harry Parsons, mgr.): Opened by two performances of Paid in Full 6 to capacity audiences. Rose Stahl in The Chorus Lady 7 to a large and well pleased audience. The Merry Widow 10 filled the house with an enthusiastic audience. The Honeymooners 9. Eugene Weber 10. Cecil Spooner 11.

DANBURY.—TAYLOR'S OPERA HOUSE (No manager has been appointed in Mr. Shear's place, who resigned.) Polly of the Circus 2, 3, 4; small audience; fine co.; deserved better patronage. The Girl of the Golden West 5. The White Squaw 4; fair business. Paid in Full 10. The Honeymooners 11.

WINSTED.—OPERA HOUSE (Parsons and Morris, lessees; Mills E. Norton, mgr.): David Copperfield 2 satisfied a small house. The White Squaw 10 filled to please a fair house the 5th. Paid in Full 9 pleased a fair house. Immers moving pictures 11. Quincy Adams Sawyer 13. East Lynne 15. The Isle of Sence 20.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): David Copperfield 4; capable co. pleased fair house. We Are King 8; small audience; fine co.; deserved better patronage. The Girl of the Golden West 9. The White Squaw 15. Weber Stock co. 20-25.

MERIDEN.—POLI'S THEATRE (M. Burnett, res. mgr.): Rose Stahl in The Chorus Lady 8, to large and well pleased audience. Strongheart 15.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. L. De Giv, mgrs.): Tim Murphy and excellent co. opened Aug. 30 in Old Innocence with patched up costumes, due the non-arrival of scenery and trunks. My Boy 31 to fair attendance. McFadden's Flats co. poor and fair business 1. Graustark co. S. Max Fisman in The Substitute 9. The Land of Nod 9, with Knox Wilson. 10, 11.—LYRIC (Hugh Carlotta, mgr.): Beulah Poynter and co. in Lena Rivers 6-11; John Bowers leading man; fair co. and business.

AUGUSTA.—GRAND (Harry Bernstein, res. mgr.): Opened with The Soul Kiss 4; pleasing performance to crowded house. The Great 8. The Traveling Salesman 11. The Land of Nod 13.

IDAHO.

NOISE CITY.—NEW PINNEY THEATRE (James A. Pinney, owner; Walter Mendeshall, mgr.): Alburto, the hypnotist, assisted by Armita, Aug. 30-4 greatly pleased 1400 admissions sold first night, 100 standing and 100 turned away; same conditions during balance of week. David S. Rose, Mayor of Milwaukee, gave lecture on local option 3-4. Uncle Josh Perkins 6. George M. Cohen's Fifty Miles from Boston 7. TURNER (H. K. Vane, mgr.): In California Aug. 30-4; fair.—ORPHEUM: Closed.—PARK: Light.—BOZ: Al was packed.—LYRIC: Good pictures and business.—STAR: Good.

ILLINOIS.

PEORIA.—GRAND (Chamberlain, Harrington and Co., mgrs.): S. B. Harrington, res. mgr.; Honeymoon Trail 1; excellent co.; good business. Tempest and Sunshine 5 pleased large house. Lo 8. Ketchel-Papke pictures 11.

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ESTHER RUJERO

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Meadow Brook Farm 12. Bert Williams in Mr. Lode, of Kool 15.—MAJESTIC (National Amusement Co., mgrs.): Henry Sandmeyer, Jr., res. mgr.; The Girl from U. S. A. 2-4; good business; co. good. The World and a Woman 5-8; strong drama; pleased. The House of a Thousand Candles 9-11. A Girl at the Helm 12-15.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): The Golden Girl 4; pleased and medium business. Tempest and Sunshine 5. John E. Young in Lo 10.—MAJESTIC (National Amusement Co., lessees; C. H. Bunker, res. mgr.): U. S. A. Girls Aug. 20-1; delighted big business. The Time, the Place and the Girl 2-4; drew well; co. excellent. The House of a Thousand Candles 5-8; opened to crowded house. The World and a Woman 9-11. The Girl Question 12-15. The Girl at the Helm 16-18.

ELGIN.—OPERA HOUSE (F. W. Jencks, mgr.): Harry Scott's Wizard of Wiseland 3; good musical comedy; costumes and scenery fine; excellent business. Married in Haste 4. Rowland and Clifford's Jane Eyre co., with Dwight Mead in leading role, packed the house Labor Day, matinee and night; Mr. Mead, who is an Elgin resident, received much applause. Lena Rivers 5. Her Dark Marriage Morn 11. Powell and Cobb's Musical Comedy co. 13-15 in a repertoire of musical comedy.

QUINCY.—EMPIRE THEATRE (Chamberlain, Harrington and Co., mgrs.): W. L. Bushy, res. mgr.; Honeymoon Trail 4; two fairly good houses; excellent satisfaction. Lo 11. Tempest and Sunshine 12. Bert Williams 13. The Golden Girl 14. Moving pictures of Papke-Ketchel Fight 15. Thorne and Orange Blossoms 17. The Yankee Doodle Detective 18. The Girl of the U. S. A. 19. The Prince of To-night 20.

AURORA.—GRAND (Chamberlain-Harrington and Co., mgrs.): Charles Lamb, res. mgr.; Honeymoon Trail 30, very good co. and business; pleased. Lena Rivers 3; fair business. Jane Eyre 4, two performances to good business. Powell and Cobb Musical Comedy co. 5-12, opened to good business in A Daughter of America. Dare Devil Dan 13. French Follies 17. The Wizard of Wiseland 19. Parsifal 21.

WAUKEGON.—SCHWARTZ THEATRE (Central States Co., lessees; J. Wingfield, mgr.): Lo Aug. 20; excellent to capacity. Jane Eyre 20; good co. and business. Colored Aristocrats 21; fair to fair business. Papke-Ketchel moving pictures 4; good to good business. The Little Homestead 5; good co.; pleased good house. Wizard of Wiseland 6; fair; good business. A Girl from the U. S. A. 12.

JOLIET.—JOLIET THEATRE (Chamberlain-Harrington and Co., mgrs.): J. T. Henderson, res. mgr.; Honeymoon Trail Aug. 29; fair; good house. Lena Rivers 2; fair; fair house. Golden Girl 3; good co. and business. Married in Haste 6; fair; fair house. The Little Homestead 6; fair; capacity. Lo 7. Jane Eyre 10. Girl from U. S. A. 11. Her Dark Marriage Morn 12.

CANTON.—GRAND (J. W. Gosnell, mgr.): Thorne and Orange Blossoms 3; good to good house. The Jay Morning Glories 4; pleased good house. Lyman Twins in The Prize Winners 8. Meadow Brook Farm 13. Moving pictures on open dates.—VARIETIE (J. W. Spanolan, mgr.): Varietie Stock co. in plays changing twice weekly, pleasing large crowds.

DECATUR.—POWERS' GRAND OPERA HOUSE (Thomas Powers, mgr.): Mary Jane's Pa 3 pleased a large audience. The Blue Moon was booked for 7, but canceled. Emmett De Voe in Dreamland 9. The Merry Widow Remarried 11.—BJOU (A. Sigfried, mgr.): Hopes to have his new theatre done by Oct. 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): The Blue Moon 3 opened capacity. The Blue Moon performance gave entire satisfaction. The Lyman Twins in The Prize Winners 5 did big business. Ketchel-Papke fight pictures did well 6. The Morning Glory Burlesque co. 11.

GALESBURG.—AUDITORIUM (F. B. Fowler, mgr.): Tempest and Sunshine 4; pleased good house. Thorne and Orange Blossoms 5; delighted good business. Lo 5. The Jay Morning Glories Burlesquers 9. The Lyman Twins 10.

INDIANA.

SOUTH BEND.—AUDITORIUM (Harry G. Sommers, lessee; Horace C. Judge, res. mgr.): Opened 4 with The Third Degree, excellent co.; fine performance; full house. My Dixie Girl 10. The Minister's Daughters 11.—INDIANA THEATRE (Thomas Moss, mgr.): Opened 3 with A Contented Woman by the Indiana Theatre Stock co., which will give two performances daily throughout the winter, with change of play weekly; good co.; large houses.—ITEMS: The Carl W. Cook Stock co. has leased the Casino at Springbrook Park for two weeks, opening 5 with The American Girl, and will give nineteen performances, with change of bill nightly.

GOSHEN.—JEFFERSON (H. G. Sommers, mgr.): The Girl from U. S. A. Aug. 31; fair performance to light business. The Candy Shop, with Rock and Fulton and Frank Labor, 2; crowded house; good satisfaction, the production being very complete, and Rock and Fulton's dancing and Labor's comedy made hits. The Wizard of Wiseland 4; medium business, aside from Fanny Fishback, David H. Groesch and George Tappan very ordinary. Cutter Stock co. 13-15. Paid in Full 25. Forty-Five Minutes from Broadway 25. Parsifal 28. A Gentleman from Mississippi 29. The Climax Oct. 1.

RICHMOND.—GENNETT (Harry G. Somers, lessee and mgr.; Elmo McVicker, treas.):

Maxwell-Hall Stock co. Aug. 30-5; pleased large business. Under the Linden 6; fair business. Mias 10. The Red Mill 11. The Man of the Hour.—THE NEW PHILLIPS (O. G. Murray, mgr.): Henderson School Boys and Girls in School Days 6-7; pleased S. H. O. Uncle Tom's Cabin 9. Salaam 10. The Imperial Burlesquers 18.

HAMMOND.—TOWLES OPERA HOUSE (J. W. Wingfield, lessee; R. J. Smiley, res. mgr.): Lena Rivers 1; good co. to good house. Red Mill 5; very good, to large house. Wizard of Wiseland 6, matinee and night; good houses both performances; co. very good. Little Homestead 12. Blue Moon 13. Powell and Cobb Musical Stock 15. The Rays in King Card 18. Stubbhorn Cinderella 20.

FORT WAYNE.—MAJESTIC THEATRE (Rice and Starr, mgrs.): The Rays in King Casey 1; good house. Henry Dixie in Mary Jane's Pa 2; good house. Money and the Woman 3-4; large business. Our Own Stock co. 5-10; pleased packed house 5 in Men and Women. Emmett De Voe in Dreamland 8. U. T. C. 11. George Sidney 12. Checkers 16-17.

HUNTINGTON.—HUNTINGTON THEATRE (H. E. Hombrough, mgr.): Wizard of Wiseland Aug. 30; good co. and business. U. T. C. 4; good co. to S. H. O. Himmelman's Imperial Stock co. 6-13; fair co. The World and a Woman 17. Madam Butterfly 18. Webb-Jackson-Berger co. 20-25. Show Girl Oct. 2.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): Ma's New Husband Aug. 23; fair co. and business. The Girl from U. S. A. 3; good, to a packed house. George Sidney in The Jay Riders 13. Ar. Paid in the Hills 17. Orpheum Stock co. 20-25. The Cow Puncher 30.

MICHIGAN CITY.—GRAND OPERA HOUSE (Central States Theatre Co., owners; Otto Dunker, mgr.): The Red Mill 4 to well filled house, pleasing all. Wizard of Wiseland 5, pleased a fair audience. Married in Haste 6; fair business; good co. Blue Moon 12.

EVANSVILLE.—WELLS' BJOU (Charles J. Sweeten, mgr.): The Prince of To-Night 4; pleased fair house. York and Adams in In Africa 5, with matinee, drew two good houses. Shadowed by Three 9-8, to fair houses. Flaky the Pinkerton Girl 12.

ELKHART.—L. I. N. N. THEATRE (Langenbrake and Hufford, mgrs.): Wizard of Wiseland; good business; fair performance. Al Martin's U. T. C. co. 9. The Farmer's Daughter 18. Miller Kent in A Dry Town 23.

LOGANSPOUT.—THEATRE NELSON (Fred Smyth, mgr.): U. T. C. 6; packed house, matinee and night. The Red Mill 7; good co. and business. Williams' Famous Imperials 13. Woman and the World 14.

MADISON.—GRAND OPERA HOUSE (E. J. Matthews, mgr.): Robert B. Joplin's Salaam 6 failed to please good house. Hayes-Connelly Stock co. 20-25. Parsifal Oct. 2. Paid in Full Oct. 22.

IOWA.

BURLINGTON.—GRAND OPERA HOUSE (Chamberlain-Harrington Co., mgrs.): Honeymoon Trail 3; fine business; good performance. Girl from the U. S. A. 6; two performances to fine business. Stubbhorn Cinderella 8, with Homer Mason. The Colored Aristocrats 14. Thorne and Orange Blossoms 15. Casino Girls 17. Meadow Brook Farm 18. Prince of To-Night 21, with Henry Woodruff. House of a Thousand Candles 22.—ITEM: Bert Baker, an old Burlingtonian, played Dennis Mason and got many laughs. Louis Kelso was a regular Tommie Perkins and kept his rival bean dealer (Dennis Mason) busy "watching for the little sea."

DUBUQUE.—GRAND (William L. Bradley, mgr.): The Third Degree 6, 7; excellent co. fair attendance. Skating Ring Girl 8 canceled. A Stubbhorn Cinderella 10. Tempest and Sunshine 11. Lacy Musical Comedy co. 13-15. Mrs. Leslie Carter 21. Richard Caris 23. Red Mill Oct. 4. The Merry Widow 9. Paid in Full 8. The Girl from the U. S. A. 9. The House Next Door 11. In the Bishop's Carriage 14. Babes in Toyland 18. My Dixie Girl 23. Faust 25.—AIRDOME (Jesse Rosenthal, mgr.): Jane Balcock co. in Dew Drops Aug. 30-4 drew good audiences. Same co. in Little Alabama 5-11.

WATERLOO.—SYNDICATE THEATRE (A. J. Bushy, mgr.): National Opera co. week Aug. 31-4; pleased good business. Operas presented were: Mikado, Robesonian Girl, Paid Pasha and Fra Diavolo. Tempest and Sunshine 10.—THE WATERLOO (A. J. Bushy, mgr.): The Blue Moon 4; pleased full house; co. fine. Fads and Follies 11. Vic Hugo's Greater Vaudeville 13-19.

FORT MADISON.—ERINGER GRAND (E. Eringer, mgr.): Opened the season with The Wolf 4 to a good house. The Yankee Doodle Detective 12. Casino Girls 15. Flowers and Orange Blossoms 16. Moving pictures on open nights.

PERRY.—GRAND OPERA HOUSE (A. W. Walton, mgr.): Human Hearts 3 failed to please a good house. Cow Puncher 13. Lyman Twins 16.

KEOKUK.—GRAND OPERA HOUSE (D. L. Hines, mgr.): Opened with The Merry Widow 2, matinee and night; excellent co. and business.

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KANSAS.

LAFAYETTE.—JEFFERSON THEATRE (C. M. Parkerson, mgr.): Tim Murphy 14. Grandstand 21. The Land of Nod Oct. 15. Adelaide Thurston 24. When His Wife's Away (Robert Dalton) 26. The Wolf Nov. 13. The Girl of the Sunny South 24. Parafall 28. Forgiven (Lionel Lawrence) 30.

WHITE.—AUDITORIUM: The Wolf Nov. 13. (J. A. Wolfe, mgr.), opens 20. ITEM: When K and E attractions are here the stock co. will play the surrounding towns.

WINFIELD.—GRAND OPERA HOUSE (G. A. Garry, mgr.): A Bell Boy co. 6-11, opening night, good house, well received. Black Patti 11. The Wolf 20.

COLUMBUS.—McGHEE'S THEATRE (W. E. McGhee, mgr.): The Old Sexton 7. Canceled. Brown's in Town 11. Canceled. Jesse James 11. Lewis and Lake 22. The Blue Mouse 27.

LEAVENWORTH.—PEOPLE'S THEATRE (Maurice Cunningham, mgr.): The Wolf Nov. 13. Canceled. Business proved only fair; attraction warranted picture.

INDEPENDENCE.—RELDORF (W. W. Bell, mgr.): Charles E. Doran acting mgr.: The Wolf will formally open this theatre 16.

OTTAWA.—THE ROHRBAUGH THEATRE (H. Hubbard, mgr.): The Barrie Stock co. in repertoire Aug. 31-4; pleasing performances to fair business. The Wolf 9.

KENTUCKY.

PADUCAH.—THE KENTUCKY (Carney and Goodman, mgrs.): The Missouri Girl 6; poor show to packed houses, matinee and night. The Frank Dudley Stock 9-11. The Gertrude Ewing Stock 20-22. Regular season opens 2 with The Primrose Minstrels.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Al. G. Field's Minstrels 6, to capacity; best show Fields has ever had on the road. The Climax 10-11.

OWENSBORO.—GRAND (Pedley and Harnett, mgrs.): Madame Butterfly 13. The Red Mill, matinee and night, 15.

LOUISIANA.

KENTWOOD.—ATHLETON (F. D. Woolsey, mgr.): The Final Settlement Nov. 1. Clay T. Vance. The Sweetest Girl in Dixie 2. Rowland and Clifford. It's All On the Quiet 19. Charles Rigas and Sons. The Bar Sinister Dec. 7. K. C. Donald. The Cow Puncher 21. H. T. Mann. Wood Sisters Big co. 17. 18. Otis H. Krause. Tempest and Sunshine Jan. 4. H. T. Mann. Greater Minstrels, J. A. Coburn, 14. Just Struck Town Feb. 1. Prince and Denaker. A Pair of Country Kids 2. R. H. Broderick. The Minister's Daughters 18. Rowland and Clifford. The Blind Organist March 25. Harry Rowe. ITEM: Manager Woolsey has constructed an additional fire escape. Good prospects for season.

NEW IBERIA.—ELKS' THEATRE (J. Schell, lessee and mgr.): McFadden's Flats 12 will be the attraction. Tim Murphy 13. Grandstand co. 19.

MAINE.

PORTLAND.—JEFFERSON (Julius Cahn, lessee and mgr.; M. J. Garrity, res. mgr.): Second week was divided between three attractions 6, 7. The Traveling Salesman co., composed of Ed. Smith, Mason, Janet Hackett, Florence Hackett, Albert Hackett, R. C. Turner, Gibson Burton, Joseph Sullivan, Rosalind Coughlin, and others; good sized audiences; every one pleased. KEITH'S (James E. Moore, res. mgr.): 6-11. Are You a Mason? Keith Stock co., Sidney Toler, Thomas Reardon, and Emma Salvatore, as usual, leads; sales of laughter and storms of applause, and all that, for the entire twelve performances, with every chair filled. ITEM: PEAK'S ISLAND (Bartley McCullum, mgr.): Euded season 14 with a specially prepared vaudeville and moving picture show, presented by the McCullum Stock co., and a benefit testimonial; Edward P. Sullivan as Ingomar, Marguerite Fisher as Parthenia, and Bartley McCullum as Myron in a sketch, Taming of Barbarian, was the highlight, while Billy Dickerson and Baby Lynn assisted as local talent. The Jefferson finishes the week 10, 11, with Yankee Doodle Detective, starring Robert Emmett Keane, and opens Monday, 13, with Frank Dickson in Billy the Kid.

ROCKLAND.—FARWELL THEATRE (Fred M. Euzler, mgr.): Billy the Kid 11. The Traveling Salesman 14. Yankee Doodle Detective 17. The Girl of the Golden West 23. William Lawrence in Uncle Dave Holcomb 24. ITEM: There has been a change in the management of the Farwell Opera House, caused by the death of Bob Crockett, who successfully managed this house for about twelve years and made many friends. George McLaughlin, of this city, who was one of the winners in the Frohman beauty contest, leaves soon to join the Frohman co.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Billy the Kid 6, 7; had four good and pleased audiences; co. and performance acceptable. Helen Gray co. 13-18. Uncle Dave Holcomb 20. Stubbhorn Cinderella 21, 22. Girl of the Golden West 24. The Girl of the Mountains 25. Deadwood Dick's Last Shot 27-29. New Light Bells 30-Oct. 1. David Copperfield 2. Paid in Full 5, 6. The Third Degree 7-9.

HELFAST.—OPERA HOUSE (W. J. Clifford, mgr.): Billy the Kid 8, the wildest of Wild West dramas; filled the house.

MARYLAND.

ANNAPOLIS.—COLONIAL THEATRE (W. A. Hollebaugh, mgr.): When His Wife's Away 14. Devil's Auction 15. California Girl 18. Climax 20. Louis James in Henry VIII. 25.

MASSACHUSETTS.

FALL RIVER.—ACADEMY OF MUSIC (Julius Cahn, lessee and mgr.; George S. Wiley, res. mgr.): Just Out of College 3, matinee and night, gave two thoroughly good performances; the co. is excellent; William A. Mortimer and George C. Denton were very good, well staged and pleased good attendance. The Third Degree 6-8, with a very strong co., headed by Marion Kirby, who gave a strong performance of Annie Jeffries. Malcolm Duncan, James Seely, Charles Hill Mallos, Jack Ellis, George Seely, Lawrence Edinger, Frederick Malcolm, Manton W. Chambers, Thomas Burke, Arthur Holt, Irene Oehler, and Eleanor Lyons comprise the rest of the co. The production was well staged and pleased large attendance. The co.

gave a performance that was perfect and exceptionally strong. Daniel Sully in The Matchmaker 9. Burton L. King in Strongheart 10. David Copperfield 11. The Girl of the Golden West 13. Charcott 14. ITEM: The Saxy will open 20 with high-class vaudeville, booked by Managers M. R. Sheedy and Charles E. Cook. William Manning, treasurer of Manager Sheedy's theatre, Newport, R. I., will have charge of the box-office. Mr. Manning has been very popular this summer with a number of Newport's summer colony. Marion Kirby, of The Third Degree co., made many friends here by her fine work.

LOWELL.—OPERA HOUSE (Julius Cahn, owner; Ralph A. Ward, res. mgr.): Ward and Vokes in The Promoters played to a small house 3. Quincy Adams Sawyer, to fair business 4. The Yankee Doodle Detective 6-8; light houses. Sharcolle, hypnotist, 9. May Hobson in The Rejuvenation of Aunt Mary 10. A Stubbhorn Cinderella 11. Sousa's Band, matinee, 13. Daniel Sully in The Matchmaker 13. When the Harvest Days Are Over 15. The Girl of the Golden West 16. The World and a Woman 17, 18.

NEW BEDFORD.—Theatre (William B. Cross, mgr.): Miss Petticoats pleased two large audiences 6, Eight Bells 7; fair business. Daniel Sully in The Matchmaker delighted small audience 8. The Third Degree 9-11. David Copperfield 13. The Merry Widow 16. Charcott (hypnotist) 17. Enid Mayo 18. Louis Mann 20. Paid in Full 21. The Classman 23. Billy the Kid 24.

LAWRENCE.—OPERA HOUSE (Julius Cahn, lessee and mgr.): Yankee Doodle Detective 2-4; fair houses. Quincy Adams Sawyer 6; good business. Strongheart 7; good house; pleased. A Stubbhorn Cinderella 8; good, to small house. A Girl of the Mountains 9. Charcolle, hypnotist, 10. Robinson 11. Eight Bells 13, 14. Miss Petticoats 15. Deadwood Dick's Last Shot 16-18.

BROCKTON.—CITY (W. B. Cross, mgr.): The Brothers Byrne in Eight Bells opened 6 to good business. Daniel Sully in The Matchmaker 7; light house. The World and a Woman 8; good co.; pleased fair house. David Conner 14. Charcolle, hypnotist, 15. The Third Degree 16-18. ITEM: The Delacy Stock co. commenced rehearsing in this city Aug. 30 and open in Danbury, Conn., 13.

NORTHAMPTON.—ACADEMY (B. L. Potter, mgr.): The Gage Stock co. opened 8 with holiday crowd; both performances. Plays during the week: Belle of Richmond, A Parisian Romance, The Golden Rule, Majesty and Maid, Rival Candidates, Little Alabama, and A Fighting Chance. Cook's up to date vaudeville and excellent moving pictures.

MICHIGAN.

GRAND RAPIDS.—POWERS' (Mrs. Billings, mgr.): Opened Aug. 28 with Henrietta Crossman in Sham; excellent co. to good business. The Candy Shop 4. The Parisian Model 12. The Traveling Salesman 13-15. The Great Divide 20. A Stubbhorn Cinderella 21. MAJESTIC (Orin Stair, mgr.): Money and the Woman 2-4; fair co.; good business. Under Southern Skies 2-4. Checkers 3-5. TEMPLE (R. F. Churchill, mgr.): Opens 6 with vaudeville.

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COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson, mgr.): Porter J. White's Faust pleased a fine audience 2. My Little Girl failed to attract 6 or cancel. Henry Miller presented The Great Divide 11. George Fletcher offered Myrtle Hebard in a new musical play, Frivolous Bonnie, 14. Wagners and Kemper brings Paid in Full 22. Martin and Emery promise Parafall 27.

KALAMAZOO.—ACADEMY OF MUSIC (B. A. Rush, prop. and mgr.): Money and the Woman 2 to fair business. The Minister's Daughter 6 pleased good houses. THE NEW FULLER (H. W. Crull, mgr.): Opened 3 with William Rock and Maude Fulton in The Candy Shop; first-class co. to capacity. George Sidney in The Joy Riders 15. The Great Divide 16.

JACKSON.—ATHENEUM (H. J. Porter, mgr.): The Girl at the Helm Aug. 28 pleased good house. Imperial Stock co. 30-3. BLOU THEATRE (W. B. Butterfield, mgr.): 25-29. Byrd and Vance Washington and Jones. Wayne Christie, Burr Weston and co.; good; good business. 30-5. Margolis and Lynn. Carroll and Breavor, Olga Lorraine, DeHollis and Valora, and moving pictures.

IRON MOUNTAIN.—RUNDLE'S OPERA HOUSE (A. J. Randle, mgr.): 11. Wyoming failed to attract 6 or cancel. Hande pleased good house. Heine Schiltz 7. Molly Bawn 9. Ole Olson 11. The Minister's Daughter 14. Hortense Nielson in A Doll's House 17. Dougherty Stock co. 21-26. Faust 29.

ALPENA.—TEMPLE THEATRE (W. B. Robertson, mgr.): Ben Hendricks as Ole Olson 1 pleased large house. Runce in Arizona 2; fair co. and house. Vanda Enos and her Girls (musical); excellent, to a small house; deserved the S. R. O. sign.

LANSING.—BAIRD'S THEATRE (Fred Williams, mgr.): Opened 11 with Top of the World. While in New York Mr. Williams booked some of the best on the road for this season.

HANCOCK.—KERREDDGE THEATRE (Ray Kerredge, mgr.): William Owen 2, 3 to large houses. In Arizona 4 pleased fair house. Ole Olson 6 to small house.

DOWAGIAC.—BECKWITH MEMORIAL THEATRE (E. J. Welsh, mgr.): Keith Stock co. Aug. 30-4; good business; co. pleased. The Minister's Daughters 10.

LANSING.—BAIRD'S THEATRE (Fred Williams, mgr.): Tempest and Sunshine Aug. 28 pleased good business.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingame, mgr.): The Blue Mouse Aug. 30 pleased big business; Eliza Ryan in the title role bore the honors. Others were: William Taylor, Ina Palmer, Gretchen C. Stein, Caroline Pease, G. D. McIntire, Harry R. Millard, W. G. Renner, Eugene Savard, Edgar Elias, John Thatcher, Marx McGregor, Helen Tyrrell, John Danne, James Conley, Frank Dildworth, James Tucker, Edward P. McClellan, Gertrude Daniels, and Isabel MacIntyre. Montana 1 pleased light house; the co. included William H. Ferris, Malcolm Blevins, William Lackaye, Herbert

Parker, Thomas Conrad, Harry Elmore, Conrad Thompson, Paul Morris, Henry Kisel, May Lake-win, and Mary Keese. Gorton's Minstrels 3 to good business. Two Kings Tramps 5. In Wyoming 7. In the Bishop's Carriage 10. ITEM: The Kline Shows did big business during "home coming" week.

ROCHESTER.—METROPOLITAN (J. E. Reid, owner; L. R. Lefter, mgr.): Opened 8 with In Wyoming. Tempest and Sunshine 15. The Fighting Parson 21. William Owen co. 25. Grace Hayward 27-Oct. 2. ITEM: L. R. Lefter has leased the theatre for one year. Outlook for business is good.

PARIBAUT.—OPERA HOUSE (Kaiser and Dibble, lessees and mgrs.): Way Out West 1 pleased fair business. Wyoming Girl 7. Open dates moving pictures are well patronized.

ST. CLOUD.—DAVIDSON OPERA HOUSE (E. T. Davidson, mgr.): The Old Clothes Man 6; small house; fair co. Gorton's Minstrels 7; good house; show good.

MISSISSIPPI.

JACKSON.—THE CENTURY (Harlich Brothers and Coleman, lessees; B. C. Marshall, mgr.): Mr. Figan 21. Soul Kiss 27. York and Adams 28. The Land of Nod 29. Silent Salesman Oct. 5. Forgiven 15. Al. G. Field 20. Louis James 22. Harry Beresford 25. Two Merry Wives 27. Final Settlement 28. Devil's Auction 29. Adelaide Thurston 30.

NATCHES.—BAKER GRAND THEATRE (Sam J. Myers, mgr.): Dark. Exact date of opening has not yet been announced. ITEM: Manager Myers, and his bride, formerly Miss Strauss, of Shreveport, will return from their honeymoon about 15, and the local season will open soon thereafter. ITEM: The Grand Opera House (Edwin East, mgr.): Will open 31 after being thoroughly remodelled and decorated and dark for one year. Adelaide Thurston 21. Harry Beresford 28. DIXIE: Motion pictures and illustrated songs, to good business.

GREENVILLE.—THE GRAND: Opened with Max Figan in The Substitute Aug. 18. ITEM: The orchestra will be led by Paul Boemach, of New Orleans; Mariel Bean, pianist; W. G. Bean, first cornet, and C. A. Bean, clarinet.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Opened 6 with The Wolf. The Blue Mouse 8, 9. LYCEUM (C. U. Philley, mgr.): All that remains of the season is a good melodrama; well presented by a good co.; Frederick Eckhardt, Kara C. Walck, and Bonnoe may deserve special mention. The Star Show Girls pleased big business 2-4. Graustark 5-8. Washington Society Girls 9-11.

COLUMBIA.—THEATRE (R. B. Stocks, mgr.): The Wolf 3 opened the season to good business. Girls 14. M. THEATRE (S. G. Campbell, mgr.): Weston and Cushman in song and dance specialty, motion pictures, illustrated songs 2-4 to large business. Stein and Earl in The Arrival of Lena 6-8.

HANSDALE.—PARK (J. J. Price, mgr.): Henry R. Dixie in Mary Jane's Pa opened 4; excellent co. to a fair audience. Eli and Jane 6. Dreamland 10. Tempest and Sunshine 11. The Golden Girl 15. Allen Musical Comedy co. 16-18. The Married Widow 21. Meadow Brook 23. The Girl from the U. S. A. 25. SEDALIA.—WOOD'S THEATRE (H. W. Wood, mgr.): The Merry Widow 4 pleased large audience; excellent co. Graustark 9. NEW SEDALIA THEATRE (George F. Hall, mgr.): The Wolf 4; good co.; played to capacity house. The Blind Organist 11.

FULTON.—PRATT'S (Gaw and Newland, mgrs.): 1. Sister Mary's Square Theatre co. presented for a week's engagement 6, presenting Won By Waiting. Tide of Life. The End of the Fued to appreciative audiences; specialties are of the average.

JEFFERSON CITY.—THE JEFFERSON (Richard Axel, mgr.): The Wolf 2 pleased good business. The Blind Organist 13. The Golden Girl 18. The Blue Mouse 29. Lewis and Lake 30.

MOBERLY.—HALLORAN'S THEATRE (P. Halloran, mgr.): Merry Widow 3; excellent co.; pleased a large house. Graustark 10. Dreamland 11. The Golden Girl 16. MEXICO.—GRAND OPERA HOUSE (A. B. Waterman, mgr.): Opened with Graustark 11. The Blue Mouse 21. Man of the Hour 23.

MONTANA.

BUTTE.—BROADWAY THEATRE (James K. Hickey, mgr.): The Question 6, 7. Canceled. The Fiddler 12. The Three Twins 14, 15. Sunny Side of Broadway 16, 17. Polly of the Circus 18, 19. The Shepherd King week 27. FAMILY THEATRE (G. N. Crawford, mgr.): Harry Cornell Stock 5-11. On the Bridge at Midnight. Week 15-18. George. Week 24. The Pride of Newspaper Row.

HELENA.—THEATRE (George Miner, mgr.): Opened with The Girl Question 2. Minstrel performance by local Lodge of Elks 9, 10. Cat and the Fiddle 14. Three Twins 16. Sunny Side of Broadway 20. Polly of the Circus 21. Gorton's Minstrels 22. Shepherd King 23-25. Donohue's Players (State Fair Week) 27-Oct. 5.

MISSOULA.—HARNOLD THEATRE (O. A. Harnold, mgr.): The Girl Question 3; fair co.; good house. The Hart Amusement co. 9-11.

NEBRASKA.

KEARNEY.—OPERA HOUSE (J. F. Saup, mgr.): Opened with Texas Aug. 27; good presentation, to good business; one of extreme hot weather. The King of Tramps 8. The Third Degree 18. ITEM: The Alaskan co. opened the new opera house at Gothenburg, Neb., 1. A fine little ground floor house built at a cost of \$30,000, and credit to a town of 2,500 people.

LINCOLN.—OLIVER (F. O. Fehrmann, mgr.): Human Hearts 4. The Grace Hayward co. 9-11 in repertoire. The Great Question 6. Raffles 7. LYRIO (L. M. Gorman, mgr.): The Masqueraders Aug. 30-4; an interesting and excellent production to capacity. The Great John Ganton 6-11.

NORFOLK.—AUDITORIUM (E. F. Huse, mgr.): The Man on the Box 8. Sunny Side of Broadway 11. The Third Degree 14.

NEW HAMPSHIRE.

MANCHESTER.—NEW PARK THEATRE (P. F. Shea, Stair and Havlin, lessees; James

R. Sheehan, res. mgr.): The Rejuvenation of Aunt Mary Aug. 8; good house and excellent co. Deadwood Dick's Last Shot 9-11; good business. A Stubbhorn Cinderella 13. Daniel Sully in The Matchmaker 14. Brothers Byrne famous Eight Bells 15, 16. Girl of the Golden West 18.

PORTSMOUTH.—THEATRE (F. W. Hartford, mgr.): Jacob Wendell, Jr., supported by several New York amateurs, presented a programme of comedies for the benefit of a local hospital 2; fine attraction. May Robson in The Rejuvenation of Aunt Mary 9; fine performance and business. The Traveling Salesman 13.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, res. mgr.): Season opened 6 with Sherman's moving pictures to good business afternoon and evening. Sousa's Band 14. The Traveling Salesman 20.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): The County Sheriff 6; not very well liked; fair business.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (James W. Lanning, owner; Charles M. Lanning, mgr.): The Auditorium inaugurated the season 11, when Joseph M. Weber presented The Climax, with The Smarm Set 16 and Paid in Full 16. ITEM: Governor Glenn, of North Carolina, will address a mass meeting held under the auspices of the local option forces at the Auditorium 10. The staff of the Auditorium will consist of Samuel Osoo, treasurer, Frederick Bradford, Phillip Gallagher, and William Fleetwood, ticket takers; Elmer Gager, electrician, and George Silpath, stage-manager. Mr. Silpath has postponed his South American trip which he had in contemplation. Iron's Metropolitan Band accompanied the Home Fire Co. on their two days' tour to Reading, Pa., 8. In justice to the stage crew employed at the Auditorium, I cannot fail to chronicle the fact that in all probability they are the oldest—in point of service—in the State. These men worked in the same capacity at Birch's Opera House in its palmy days twenty-five years ago. Their names follow: Joseph R. Cheesman, William Thompson, John McBride, and William Measey. J. WILL BURR.

THRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Norman Hackett appeared 3 in Richard Mansfield's Beau Brummel; Mr. Hackett and his co. gave a fine performance; pleasing small audience. Stetson's ever blooming U. T. C. made its annual visit 4; attracting good houses. The Climax was given 6, 7; attracting good houses the first date, but small the second; the performance was a delight to all who witnessed it. The Holy City was given 8 at two performances, to small houses. Brewster's Millions 13. Smart Set 14. George Coban's American Idea 15. Paid in Full 18. A. C. D. WILSON.

BAYONNE.—OPERA HOUSE (A. H. Woods, lessee and mgr.; William A. Miller, res. mgr.): The Intruder, a three-act comedy, by Thompson Schuchan, was presented for the first time on any stage 6 (Labor Day), matinee and night, to good business. The play is a strong one and abounds with laugh provoking incidents. The co. was capable being headed by Cyril Scott as Jack Hendrix, Robert T. Haines as the Intruder, John Chase, Francis R. H. as the Intruder, Mrs. Chase, Adelaide Manolis as the Intruder, Mrs. Chase, Cooper as Thomas P. Hendrix, Maude Turner Gordon as Mrs. Thomas P. Hendrix, Margaret Kemm as Agatha Stone, Grace Goodall, and Lizzie Good. The story of the play is as follows: John Chase, an inventor, has divorced his wife by whom he has a daughter, now nineteen years of age. The girl's mother has married again, this time to a man named Hendrix, a wealthy steel manufacturer. It is Hendrix's second matrimonial venture, and by his first wife he has a son, Jack, in whom the father's life is centered. Mr. Chase comes home with wife No. 2, and the daughter is much upset. Jack Hendrix is in love with the girl, and his stepmother is anxious to have the custody of her own daughter. In this desire she is aided by her second husband. The struggle is for the possession of the daughter and complications arise. The girl's stepmother, who is regarded as an intruder, finally triumphs. Pierre of the Plains 2-4 pleased good houses. Polly of the Circus 7; excellent co.; fair business. The American Idea 11.

RED BANK.—THE LYCEUM THEATRE (Fred Frick, mgr.): Too Many Wives 4, with Joe Morris as the star, drew good business, matinee and night; Mr. Morris and the entire co. made a very good impression; audience well pleased. Polly of the Circus 6 to 8. H. O. Far Wallace as Polly and Jules Farrar as Big Jim made the hit of the performance; rest of the cast also very good. Grace George in A Woman's Way 7 to big house; Miss George and the entire co. were excellent. The Holy City 10. Robert Mantell 14. The Thief 18.

DOVER.—THEATRE: The Lily and the Prince, Mildred Holland's beautiful production, opened 6 to two crowded houses; the play and co. were cordially received. Among the cast are Claude Kimball, F. P. Sageron, Alton Thomas, Algernon Eden, Lucy Blake, Gertrude Ibrahim, and Selita Salako. Harry Winslow, manager, Lucy Blake scored a decided hit as Angela; the same may be said of the well balanced cast.

PATERSON.—LYCEUM (F. J. Gilbert, mgr.): Offered The Squawman 2-4, and it was well patronized, which it deserved, as the co. was good and gave a clever performance. David Higgins in Colonel Clay of Missouri drew well 6-8, and, as usual, gave the heat of satisfaction. School Days 9-11. OPERA HOUSE (John J. Goetchnis, mgr.): Will drop moving pictures long enough to present Polly of the Circus 10, 11.

HOBOKEN.—GAYETY THEATRE (Sol Kraus, res.): The Knickerbocker Burlesques 6-11 to big houses at all performances; this co. is composed of A. No. 1 artists, and merited all the applause that was given; the music was catchy; the olio included the following: Holden and Harrow, the Two German Minstrels (Wooler and Adams), Bowen, Lina and Mole, Prince and Virginia, and the California Trio.

ATLANTIC CITY.—NIXON'S APOLLO (Fred E. Moore, mgr.): Buster Brown 6-8; fair co.; good business. Grace George in A Woman's Way 9-11. Margaret Anglin in The Awakening of Helena Richie 13-15. Pictures and concert

GEORGE

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SPECIAL FALL NUMBER

FORMS CLOSE SEPT. 23, 24 and 25

The Issue Dated October 2d, 1909

Owing to extensive record matter to be collated and published in this issue a change of one week has been made in the date of publication.

OUT ON TUESDAY, SEPTEMBER 28th

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every Sunday evening.—SAVOY (Harry E. Brown, mgr.): Shubert's musical production, Havana, 11-11; excellent performance and business.

BRIDGETON.—CRITERION THEATRE (Ed S. Moore, mgr.): Opened 8 with Grace George in "A Woman's War"; the excellent play was greeted with a capacity audience. The cast max 14. Robert Mantell in Merchant of Venice 15.

NEW YORK.

ROCHESTER.—LYCEUM (M. E. Wolf, mgr.): The Newlyn and Their Baby 6-11; large audiences found the doting parents and their wonderful infant and their cousins and aunts and friends just as nonsensical, but just as clever and amusing, as they did at the premiere of this production; in fact, a great deal more so, for new figures are seen in most of the important roles; new features and songs have been introduced; Leo Hayes, a dancer of unusual merit, and a clever comedian, is seen in the role of Mr. Newlyn; and Olga von Hatzfeld, a beautiful woman of much grace and charm, who sings well, has the part of Mrs. Newlyn; Jimmie Rosen is still seen in the role of the baby and Major Knott Much; Ida Fitzhugh as the nurse sings well and shows herself a thoroughly delightful comedienne; Leona Stephens and George Reed contribute the song hit of the play; the chorus singing is especially delightful, while George P. Murphy's song, "An Operatic Solution," has lost none of its humor since it was last seen and heard here. Madame X 13-15. The Golden Butterfly 16-18.

—BAKER (D. M. Kaufman, mgr.): Bert Lytell co. in Brown of Harvard 6-11; S. H. O.: one of the most pleasing presentations in which this co. has appeared; the entire co. enters in the spirit, thereby giving the play its true charm. Mr. Lytell plays his part with all the boyish enthusiasm it requires and is always in the picture; Miss Adair's support is charming and adequate; the cast is a large one and every character seems to fit into his or her part naturally. Mr. Sumner as the secretary of a philanthropic club and Mr. Joy in a rather unpleasant role are especially good.—NEW NATIONAL (H. Hurlig, mgr.): Opened with The Blue House 13-15.—CORNHILL (G. S. Coleman, mgr.): Large audience greeted the Parolan Widows 6-11 and grew enthusiastic over the lights and costumes, the catchy music and the queer antics of the grotesque comedians; there were two burlesques, An Actor's Boarding House and Fun in a Department Store, which were heartily applauded, while the olio contained some unusual features.

ED G. ZIMMER.

ELMHURST.—ROBICK'S (Herbert Salinger, mgr.): The highly successful opera season at this house was brought to a close with a splendid production of Patience by the Manhattan Opera co. 6-11. Rene Dietrich made a captivating Patience, and sang the role in excellent voice, Marie Horgan pleased as Lady Jane, Herbert Salinger as Bunthorne, and Frank Woolley as Grocerendy were clever, and Horace Wright made a thoroughly adequate Duke of Dunstable. Tom Richards as Colonel Calverley and Edward Beck as Major Murratroyd offered good work, and Blanche Caen, Eleanor Robinson, and Eva Wood in the roles of Angela, Saphir, and Ella, respectively, contributed to the general excellence of the production. An important factor was the orchestral direction of Andrew Springer.

—LYCEUM (Reis Circuit Co., lessee and mgr.): Lee Norton, bus. mgr.: As the Sun Went Down 2; fair house. Married for Money 4; fair house. Florence Gear in Fluffy Ruffles 6; excellent performance; capable co. well drilled chorus; two fair houses. The Woman Pays 7; small house. At Orville Creek 8; fair house. The Girl from Rector's 10. Don't Tell My Wife 14. Dolly Varden 17. King's East Lynne 18.—ITEMS: Jules Murry, who is offering Florence Gear in Fluffy Ruffles, came to Elmira to witness the production 6. He is pleased with his organization, and has every reason to be.—The Board of Aldermen granted a franchise to the Elmira, Corning, and Waverly Railroad 7, and work on the road, which has been completed to Elmira, will be rushed to an early completion. It is expected that the road will be ready for operation by the middle of October. Special trains to Elmira are being planned for the accommodation of theatre-goers along the Southern Tier of New York and the Northern Tier of Pennsylvania.—Manager G. W. Middleton, of the Mosart, and Mrs. Middleton, celebrated their twenty-fifth wedding anniversary in the Mosart Theatre parlors 3.

J. MAXWELL REERS.

ALBANY.—HARMANUS BLEEKER HALL (P. Ray Constock, lessee; J. Gilbert Gordon, res. mgr.): Going Home 1, 2; drew largely and pleased. Charles Richman in his own drama, The Reversers, attracted large audiences 3 and made a good impression; his clever portrayal of the leading role was heartily applauded; the cast, which included Ida Conquest, Ferdinand Gottschalk, Vera Finley, George Nash, and Mary MacKenzie, rendered fine support to the star. The Money Master 7, 8, a new play by G. W. Beck, despite the earnest efforts of a very

capable co., failed to win much favor; business fairly good. The Wolf 9-11. William Faversham in The World and His Wife 13, 14.—ITEM: Nina Derby, a talented young elocutionist, has resigned from a position in the State Department of Prisons and has entered the National Conservatory of Dramatic Art to prepare herself for the dramatic field.

GEORGE W. HERRICK.

SYRACUSE.—WINTING (John L. Kerr, mgr.): The Parolan Model, with Grace Hazard, drew well 2-4; Miss Hazard, who is a former stock favorite here, was warmly greeted; her vaudeville stunt, "Five Feet of Comic Opera" was introduced, and went as well as before. Commencement Days, with Frederick V. Bowers, to fair business 6, 7. Norman Hackett 11. Little Nemo 13-18 (State Fair Week).—HARTABLE (S. Bastable, mgr.): The Workingman's Wife to large houses 2-4. On Trial for His Life was well attended 6-8. The Night of Wey 9-11. Just Out of College 13-15. The Crooked Slave's Revenge 16-18.—ITEM: Jane May, sister of Edna, is visiting her parents, Mr. and Mrs. E. C. Pettie.

E. A. BRIDGMAN.

TROY.—RAND'S OPERA HOUSE (H. T. Thompson, res. mgr.): Deadwood Dick's Last Shot 2 pleased fair house. Graustark 3, 4 delighted audience; co. good. Adaline Fields in Dolly Varden 6; performance and business fine. Avis Paige 7 in East Lynne; fair house. Forty-five Minutes from Broadway 8 entertained full house. Elizabeth Drew as Mary and Charles Brown as Kid Burns filled the parts well. Lena Rivers 10, 11. The Mortimer Snow Stock co. opened 6-11 in Raffles and gave a splendid performance to full houses. The co. consists of Fay Lyle, Richard Lyle, Edward Abbott, Jimmie Jameson, Maurice Atkinson, Addison Gleason, William Jeffrey, Hugh Reticker, Milton Borie, Alexander Gaden, Warren F. Hill, Fred M. Thordenberg, Adele Blood, and Mortimer Snow. The Devil 14-19.

AUBURN.—BURTIS OPERA HOUSE (Joseph Wallace, mgr.): Harcourt Comedy co. 6-11, to increase business. Plays: Hand of the Enemy Heart of the Klondike, Man Without a Country, Child of Fortune, Little Minister and Little Madcap. Same co. 13-18.—NEW JEFFERSON (J. O. Brooks, mgr.): House of a Thousand Candles 6; excellent business. Don't Tell My Wife 7; merited its position. Girl from Rector's 8; received fair business. The Woman Pays 9; moderate attendance. Human Hearts 11; good business. Forty-five Minutes from Broadway 14.

WATERTOWN.—CITY OPERA HOUSE (W. Scott Mattar, mgr.): The Man from Home 4; excellent, to two capacity houses; Henry Hall in title-role exceptionally good. Myrtle Harder co. 6-11 opened with One Girl in a Thousand. The Burglar and the Lady, and The Girl Out Yonder to capacity business, turning many away. Forty-five Minutes from Broadway 13. House of a Thousand Candles 14. The County Chairman 15.

NEWBURGH.—ACADEMY OF MUSIC (F. M. Taylor, mgr.): Dolly Varden 2 to good business; pleasing performance. Moving pictures and vaudeville 3 to crowded houses; pleasing performance. East Lynne 4 to crowded house; pleasing performance. Kirk Brown co. opened 6-11 with The Wife in S. R. O. Other plays: Brown of Harvard, Under the Red Robe, Monte Cristo, Othello, The Merchant of Venice, The Man who Dared; co. good. Isle of Spice 17.

GLENS FALLS.—EMPIRE THEATRE (J. A. Holden, mgr.): Don't Tell My Wife 2; fair business and co. King Dodo 3; excellent business and co. Uncle Dave Holcomb 4; two performances; business and co. good. Graustark 6; fair business and co. Forty-five Minutes from Broadway 7; excellent co. business good. Dolly Varden 8. When the Harrier Dares 9. Dolly Varden 10. The Honeymooners 14.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): Partello Stock co. 6-11; opened to good houses.—ARMORY THEATRE (E. M. Hart, gen. mgr.): At Cripple Creek 2; had good house. Married for Money 3; did well. Fluffy Ruffles 4 pleased. The Woman Pays 6; good business. Don't Tell My Wife 6. Bean Brummell 11. East Lynne 13. The Candy Shop 14.

HORNELL.—SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): The Partello Stock co. Aug. 30-4 to S. R. O. all week. Married for Money 6, to fair business. Fluffy Ruffles 7, to large and enthusiastic audience. Florence Gear in title-role; a big hit. Princess of Patches 10. Clara Turner Stock co. 13-18.

POUGHKEEPSIE.—COLLINGSWOOD OPERA HOUSE (King Dodo 2; good co. and house. Daniel Sully in The Matchmaker 3 pleased fair attendance. Human Hearts 4. Charles K. Champlin Stock co. 6-11; opened to good business. Plays: The Powers That Be, The Charity Ball, The Union and Down of Life, The Royal Mounted, An Old Sweetheart of Mine.

BAY SHORE, L. I.—CARLETON OPERA HOUSE (The Trenchard Stock co. played to full house 3. Jessie Mac Hall was at her best

in songs and dances and responded to numerous encores. Evelyn Foster did excellent emotional work as Kate Dalton. Julien Barton held the attention of the house in the strong role of Humpy Jones.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): Floral Carnival Aug. 30; opened with large attendance. Mader Repertoire co. 13-18 opens with Thorne and Orange Blossoms. Wilson's moving pictures every evening house not otherwise engaged and drawing large audiences.

GLOVERSVILLE.—DARLING THEATRE (William E. Gant, mgr.): The House of a Thousand Candles 2; pleasing, to fair house. Don't Tell My Wife 3; business and performance fair. Gay New York 4 drew good house. Forty-five Minutes from Broadway 6; two performances; enthusiastically received by over-sowing houses.

PALMYRA.—OPERA HOUSE (H. L. Averill, lessee and mgr.): Opened with Graustark Aug. 31 to big business; fine production. Minnie Victorson in The Woman Pays 10. Moonshiner's Daughter 20. De Rue Brothers' Minstrels 24, 25 (fair dates). East Lynne 26. Ma's New Husband 4. Broadway Players 11-13.

SARATOGA SPRING.—BROADWAY (A. G. Sherlock, lessee; Fred C. Mallory, mgr.): Don't Tell My Wife 6; good co. and production, to large audience; greatly pleased. Lena Rivers 8 to good business; cast and production above the average. Democratic conference 9; S. R. O.

CORNING.—OPERA HOUSE (Reis Circuit Co., lessee; Ernie J. Lynch, mgr.): The Great Divide 2 pleased good business. At Cripple Creek 6 to big house. The Girl from Rector's 9. Princess of Patches 11. Partello Stock co. 13-18.

WESTTOWN.—SAMUELS' OPERA HOUSE (J. J. Waters, mgr.): Moonshiner's Daughter 4; big business and good co. Florence Gear in Fluffy Ruffles 8. Married for Money 10.

NIAGARA FALLS.—INTERNATIONAL THEATRE (Harris Lumber, mgr.): Joy Rider 2, to good business. As the Sun Went Down 3; good co. business. Forty-five Minutes from Broadway 15. Ma's New Husband 11.

PLATTSBURG.—THEATRE (M. H. Farrell, mgr.): King Dodo 4; good house; beautiful costumes; good co. Bennett and Moulton co. 6-11. College Girl 6; good co.; full house; good specialties.

LOWVILLE.—OPERA HOUSE (W. H. Egleston, mgr.): Marks Brothers 1-4; good co., to big business. Ernie J. Lynch, mgr.: The Honeymooners 17.

DANVILLE.—HECKMAN OPERA HOUSE (L. H. Heckman, mgr.): As the Sun Went Down 3; good co. and business. Shattuck vaudeville and moving pictures 9, 10. Human Hearts 16.

GENEVA.—SMITH (F. K. Hardison, mgr.): Human Hearts 10. The Woman Pays 11. Norron Hackett in Bean Brummell 21. Polly of the Circus 24. Partello Stock co. 27-30, 2.

WELLVILLE.—BALDWIN THEATRE (Interstate Amusement Co., lessee and mgr.): The King of Tramps 6, to light business.

OSWEGO.—RICHARDSON (Frank E. Foster, mgr.): Forty-five Minutes from Broadway 11. Partello Stock co. 13-18.

LYONS.—MEMORIAL THEATRE (Wart D. Chennan, mgr.): Opened 8 to good business, with The Woman Pays; performance good.

NORTH CAROLINA.

GOLDSBORO.—MESSENGER OPERA HOUSE (B. A. Schloss, lessee; J. R. Higgins, mgr.): Lionel Lawrence in Forgiven a pleased fair business; the co. included John F. Goodwin, Walter E. Cumes, Sheridan Holmes, Fred Neiffer, Sam Wilson, Thomas A. Byrnes, Myrtle Churchill, Flora Nelson, Baby Goodwin, and Jennie Brunline.

GREENSBORO.—GRAND OPERA HOUSE (H. H. Tate, lessee and mgr.): The Wolf, with A. Robinson in the title-role of Jules Reaubien, played to a small but highly appreciative audience. Al. G. Field's Minstrels 11.—ITEM: The Opera House was condemned during the summer on account of insufficient fire escape facilities; this has been remedied.

CHARLOTTE.—ACADEMY (S. A. Schless, mgr.; J. L. Crove, local mgr.): The Soul Kiss 4

opened the season to big business; performance fair. The Wolf 6 to good business; performance fair.

ROCKY MOUNT.—MASONIC OPERA HOUSE (John L. Arrington, lessee and mgr.): Lionel Lawrence 6 in Forgiven; good co. to fair house. The Four Pickers 8-10.

NORTH DAKOTA.

BISMARCK.—BIJOU THEATRE (E. H. L. Vesperman, mgr.): Beryl Bone in Three Weeks Aug. 31; good co.; fair business. The Cat and the Fiddle 2 pleased good house.

OKLAHOMA.

ARDMORE.—ROBINSON OPERA HOUSE (J. F. Robinson and Son, mgr.): Opens Oct. 14 with The Wolf.—SUMMER THEATRE (S. B. Wells, mgr.): Dark, owing to shortage of attractions.

DURANT.—DURANT THEATRE (George Harrison, mgr.): Will be opened 22 with The Alaskan, which carries sixty-two people.—ITEM: The outlook is favorable for a good season here.

OHIO.

URBANA.—CLIFFORD THEATRE (Clifford, mgr.): The MacLean Stock co., starring Nana Bryant, 6-11 in Dad's Girl and packed the house; the co. proved very strong and gave the greatest satisfaction. Orrin Burke, of the co., is an Urbana boy and it was his first appearance before his home people as an actor and he received a great reception.—ITEM: James Shaw, who managed the Urbana Chautauqua, was formerly the manager's correspondent at Bloomington, Ill.

AKRON.—COLONIAL (Eastern Ohio Theatre Co., lessee; F. E. Johnson, res. mgr.): Miller Kent in A Dry Town 4 pleased two fair sized audiences. A Flower of the Ranch 6; two performances to good and enthusiastic audiences. Bailey and Austin in Top o' the World 7, very satisfactory attendance and players. Paid in Full 8; excellent cast and business. Mile. Horse in The World and a Woman 9. Florence Gear in Fluffy Ruffles 11. Cohen and Harris' Minstrels, with George Evans and 100 Honey Boys, 16. Martin's U. T. C. 17.—GRAND (O. L. Elaker, res. mgr.): Hatelle Allen in Princess of Patches 2-3 satisfied good business. Under Southern Skies 6-8; box receipts good and audience entertained. The Eve Witness 9-11. As the Sun Went Down 13-15. Cole and Johnson 16-18. The Isle of Spice 20-22. The Cowboy and the Thief 23-25. The Pinkerton Girl 27-29. The Burglar 30, Oct. 1.

EAST LIVERPOOL.—CERAMIC THEATRE (William Tallman, mgr.): S. Miller Kent in A Dry Town pleased good business. The co. included Harry Brown, James Bevens, Harry Mainhall, Wilson Reynolds, Marcus McCreary, Helen Tracy, Winona Shannon, and Lydia Dickson. George Primrose Minstrels 7; excellent show and business. Myrtle Harder Stock co. 13-18.—ITEMS: Charles W. Rhouns, of East Liverpool, O., will be traveling representative of the Reis Circuit.—F. E. Dunsen, of Columbus, O., author of A Dry Town, witnessed the initial performance at East Liverpool, O. 2.—Harry Dunkle has returned to his post at the Nixon, Pittsburgh, after the summer season at Rock Springs, East Liverpool, O.

SPRINGFIELD.—FAIRBANKS THEATRE (L. M. Boda, gen. mgr.; H. A. Ketcham, bus. mgr.): The Climax 6-8 was well received by fair audiences. A Dry Town 13. The Man of the Hour 14.—GRAND (Springfield Theatre Co.; Vaughn Morrison, bus. mgr.; Kinsey Komendero, Aug. 30-4 closed the week in A Messenger Boy. The Girl from the Fair, A Mad Love, and Beach Hollow Mystery to good houses. Maxwell-Hall Stock co. 6-11; co. pleased and business good. Plays: A Deserted Bride, The Fatal Coin, A Daughter of the People, Shipwrecked, Her Great Secret, The Scout's Revenge. Latmore and Leley Stock co. 13-18.

PORTSMOUTH.—MILLBROOK CARINO (Arthur Berthelet, mgr.): Closed best season in history of house Aug. 28. Leona Ball, Edna Marshall, Katherine Campbell, Walter P. Richardson and wife, Katherine Perry, Arthur Ber-

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theat, and Roy Gordon all left for New York. Charles Clark and wife for Chicago, and Elizabeth DeWitt to Michilinda on Lake Michigan, to visit friends.—GRAND (C. F. Higby, mgr.): The Red Mill 14.

ELVIA.—THEATRE (K. A. Dykeman, mgr.): George Sidney in The Joy Rider 4; two performances to large and well pleased audiences. The Chicago Stock co. 6-11 opened in The Last Trail to crowded house. Other plays: Soldiers of Napoleon, Kathleen Mavourneen, St. Elmo, Toll Gate Inn, Missourians. This is one of the best repertoire cos. seen here. Vaudeville and pictures 15-18.

BUCYRUS.—OPERA HOUSE (W. F. Gehrbach, mgr.): The Flower of the Ranch 8 pleased good business. The co. included Charles Anderson, Jack Blair, Charles Mast, Earl G. Hicks, Jess Harris, Mark Reade, Harry Nelson, Al. Simms, J. M. Clayton, Al. Heyman, Nellie Walters, and John E. Frank. A Pair of Country Kids 9 to capacity house and pleased. Nancy Sawyer Stock co. 13-18 and Buster Brown 24.

CANTON.—GRAND OPERA HOUSE (M. Reis, lessee; E. E. Rutter, mgr.): Perle Boros in The World and a Woman pleased three small audiences 6, 7. The Flower of the Ranch 8; good business. Primrose's Minstrels 9. Florence Clear 10. Cohen and Harris's Minstrels 15. Under Southern Skies 16. Al. W. Martin's U. T. C. 18.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Latimore-Leigh Stock co. opened with The Creole Aug. 23. A Quaker Tragedy 24. Hearts the Blue Ridge 25. All the Comforts of Home 26. A Social Thief 27. In the Shadow of the Gallows 28; first-class attractions and good business. Al. Rich offers Adams and Gull in In Panama 2.

NEW PHILADELPHIA.—UNION OPERA HOUSE (A. A. Bowers, lessee, and mgr.): John W. Vogel's Minstrels 3 pleased a good house. Flower of the Ranch 8. Little Johnny Jones 14. Under Southern Skies 17. Esther Williams in As the Sun Went Down 21. Norman Hackett in Beau Brummel 29.

CANTON.—GRAND OPERA HOUSE (M. Reis, lessee; E. E. Rutter, mgr.): Taylor Stock Aug. 23-28; did well. Estelle Allen 1; last business. The World and a Woman 6, 7. The Flower of the Ranch 8. Primrose's Minstrels 9. Fluffy Bunnies 10.

URICHVILLE.—CITY OPERA HOUSE (Klavin and Van Ostran, mgrs.): John W. Vogel's Minstrels 4 played to S. H. O. A Pair of Country Kids 13. Hearth and Home 17. Monte Carlo Girls 22. Tempest and Sunshine 30.

LANESVILLE.—WELLS THEATRE (Vincent Scaville, mgr.): The Latimore-Leigh Stock co. closed a successful engagement 2. overflow business being in evidence during the entire week. Latimore scored heavily with his box trick mystery. The Man of the Hour 11.

FINDLAY.—MAJESTIC (L. J. Slevin, mgr.): Martin's U. T. C. 1 pleased good business. The Great Divide 7; excellent business and show. Hyde Stock co. 13-18.—GILLETTE (William Larkins, res. mgr.): Paces Stock co. 27.

DELAWARE.—CITY OPERA HOUSE (Wolf and King, mgrs.): Aug. 23-28. Dark. The J. Frank Hatch Amusement Co. furnishes the attraction for a carnival 9-11, under the auspices of the Eagles.

FREMONT.—OPERA HOUSE (Hein and Haynes, mgrs.): Opened with Al. Martin's U. T. C. 2 to fair business. Paid in Full 9. For Fair week the annual engagement of the Chicago Stock co.

WARREN.—OPERA HOUSE (John J. Murray, mgr.): Aug. 31 Princess of Patches; fair business. York and Adams 1; S. H. O. The Moonshiner's Daughter 2; light. Primrose Minstrels 4 pleased large house.

NORWALK.—GILGER (M. Reis Circuit Co., lessee; W. A. Roscoe, mgr.): Ma's New Husband was the opening attraction at the Gilger 4 and pleased a topheavy house. The Chicago Stock co. in repertoire 13-18.

ALLIANCE.—COLUMBIA THEATRE (J. Stanley Smith, mgr.): Opened with Mile. Ferike Boros in The World and a Woman to fair business; good satisfaction 6-11.

WOOSTER.—OPERA HOUSE: Opened Aug. 29 with The Nancy Boyer Stock co. The Flower of the Ranch 7, pleased fair house. John W. Vogel's Minstrels 13. The New Buster Brown 21.

LIMA.—THE FAUROT (L. H. Cunningham, mgr.): Opened 2 with York and Adams in In Africa. Martin's U. T. C. 3. A Pair of Country Kids 4. Under the Theatre Party week 6-11.

PIRA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): S. Miller Kent 14 opened regular season. Yankee Doodle Boy 23. Little Johnny Jones 28. Prince Chap Oct. 1.

MARIETTA.—AUDITORIUM (L. M. Luchs, mgr.): Adams and Gull in In Panama 2; good; to poor business. Al. H. Wilson in Ma's New Husband 23. The Flower of the Ranch 24.

PORTSMOUTH.—GRAND (C. F. Higley, mgr.): The Final Settlement 10. The Red Mill 14. The Flower of the Ranch 18.

HAMILTON.—SMITH'S (M. Reis Circuit Co., Tom A. Smith, res. mgr.): The Colonial Stock co. opened 5-11 to big business; daily matinee. The Red Mill 12.

SANDUSKY.—GRAND (H. V. Woodward, mgr.): Opened 10 with George Primrose Minstrels. Himmelein's Imperial Stock co. 13-18.

PENNSYLVANIA.

SCRANTON.—LYCEUM (C. L. Durbin, mgr.): Florence Gear in Fluffy Bunnies 2; co. excellent, to good business. Miss Gear in the title role made a decided hit and was accorded many curtain calls and encores. John J. McCowan, Harry H. Boache, and Victor Le Roy merit special mention. The others who took part were Master Martin, Jules Cluettell, Charles Armstrong, Edwin Morris, Ida Vernon, Ethel Lloyd, Geraldine Wright, Dorothy Marlow and Beatrice Adair. The costumes and scenery were beautiful and the chorus was fine. The Three Twins 6-7, with matinee; co. and business excellent. Hugh Fay, Florine Sweetman, Ida Balts and Helen Du Bois scored hits. The others were Edward Wade, Thomas Whiffin, Elizabeth Carmichael, W. H. Vedder, Nell Kelly, John Abbott, Harry Schuman, Helen, Bessie Logan and Hazel Ellsworth. The stage settings and electrical effects were beautiful. Thursday, the matinee, 10-11; good advance sale. The Wolf Hopper 17.—ACADEMY (C. L. Durbin, mgr.): The Final 2-4; co. good. Frank Lyman and Leonie Flugrath were featured. The others: Jefferson Osborn, E. S. Phillips, Harry Horne, Arthur McDonald, Eugene Forde, Agnes Whitteley, Olive Walker and Nellie Ackerman. The River Pirates 6-8, and business good. George F. Whitaker, Walter Richardson and Edith Bellows merit mention. The others: Henry Fry, C. T. Jackson, M. A. Somers, Jack Brown, Walter Mason, David Jerome and Max Winters. Mabel Wynn, Edith Gray. The Final

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Settlement 9-11. Gur Durrell, Minnie Radcliffe, Pauline Paul and May Lucia merit mention. The others: Louise Pierce, W. J. Thorpe, Harry Davidson, James Langdon, Walter Weldner and Fred Thuermer. 13-15 dark. The Princess of Patches 16-18.

TYRONE.—The Irene Jeavons Stock co. in its tent theatre, closed a two weeks' engagement under the auspices of the Neptune Fire Co. No. 1, to packed tent nightly, the following plays being produced: Thorns and Orange Blossoms, The Christian, The Gambler's Wife, Man to Man, The Belle, Fanny Ferry, The Blue and the Gray, Damon and Pythias, Was Down East, Driven from Home, East Lynne, Dad's Girl, The Millionaire Tramp.—ITEMS: This was the finest stock co. ever playing this city; the biggest hit was scored when Damon and Pythias was put on, in which special mention is deserving of Thomas Jeavons as Damon, Arthur Molyneux as Pythias, Irene Jeavons, Sr., as Calanthe, and Irene Jeavons, Jr., as Hermon.—ACADEMY OF MUSIC (G. C. Boecking, mgr.): Opened with The Mount Carlo Girls Burlesque co. 3; pleased fair house. Girls Will Be Girls 8 (Leach-lead), to good house. At Cripple Creek 10.—BLAU (Mack Schabliet, mgr.): Opened Aug. 30 with Billy Thompson, the Cuttings, 30-1, satisfactory, to packed houses. Lola Lancaster, Perciful Shaw in A Family Mixup 2-4; delighted, to capacity houses. Chain and Humford 6-8; return engagement; excellent house packed to the curb.—ITEMS: George Wilson, owner of the Bijou, has purchased the Academy of Music, and will remodel the house. When this is done Mr. Wilson will own and control a new theatre now under construction at Baltimore, Md., the Academy of Music and Bijou in this city. The Bijou has been equipped with a new regulation fireproof booth.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Girls Will Be Girls 3 to fair sized and pleased audience. Norman Hackett in Beau Brummel 6 to small but very enthusiastic audience; Mr. Hackett was well received; the co. well balanced. Polly of the

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Week Sept. 30—Wilton Lackaye in "The Battle"

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THE CHOCOLATE SOLDIER
Music by the Viennese Waltz King, OSCAR STRAUSS
English version by Stanislaus Stange ORCHESTRA AND BAND OF 46

Circus 21.—VALLAMONT PAVILION (William H. Amer, mgr.): Clara Turner co. 6-8 in A Modern Lady Godiva, The Richest Girl in Town, and A Merry Widow's Romance; large and appreciative audiences; Miss Turner closes her engagement here 11, which has been a very successful one; the best the Pavilion has had in several years; Miss Turner and Mr. Hammond are favorites here; Miss Turner and Messrs. Hammond, Driscoll, and Barry will be guests of the Ladies' Auxiliary of the Home for the Friendless at a dinner to be given in their honor at the County Club 8.

ALLENTOWN.—LYRIC (N. E. Worman, mgr.): Final Settlement 2 by a very good co.; pleased good house. Nellie McHenry in M'Lisa had fair business 3; fair co. and performance. Minnie Victorson in The Woman Pays drew fair house 4; very good performance. Eddie Leonard's Minstrels 6, afternoon and night, to good houses. Lind Concert co. 7 canceled. Cradled in the Deep, with Nellie Kennedy as Grace Storm, gave good satisfaction 8. Brewster's Millions 14. The Thoroughbred 15. Little Miss Muffet 16. Billy the Kid 17. The Three Twins 18.—ITEM: Emma Martin, of this city, plays the soubrette role of Nan Whitcomb in Cradled in the Deep. This is Miss Martin's first season and she was well received, playing her role in a very clever manner, and was presented with a large bouquet by her friends on her appearance in the first act. Her stage name is Ethel Chappell.

HARRISBURG.—MAJESTIC (Reis and Appel, owners; N. C. Mirick, local mgr.): Al. H. Wilson in his new play, Mats in Ireland, 2; good attendance and well pleased audience. Mr. Wilson's new songs made a distinct hit; the co. good and play handsomely staged. Ray Beveridge in Beverly of Graustark 3; the star and co. were fairly acceptable; good house and audience; pleased. Beau Brummel was the vehicle in which Norman Hackett was introduced as a star 3; the play was handsomely costumed and staged; fair attendance. Emmet Devoy in Dreamland 6; this was a novelty and pleased a good sized audience; Mr. Devoy was well re-

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LIBERTY Theatre, 42d St., West of B'way. Evgs. 8:15. Mats. Wed. & Sat. 2:15. JOSEPH BROOKS presents

LILLIAN RUSSELL
In a Comedy by EDMUND DAY,
THE WIDOW'S NIGHT

THE BELASCO Theatre, West 44th St. near Broadway. Evgs. 8:10. Matinees Thur. & Sat. at 2:15. DAVID BELASCO presents

FRANCES STARR
In EUGENE WALTER'S GREAT PLAY
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What would you do?

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ELSIE FERGUSON
Such a Little Queen

By CHANNING POLLOCK

ceived. The co. good; the illusions and the electrical effects well managed. Nolan Gage in Billy the Kid 7; fair house; pleased. The Man of the Hour 8; repeated its success of the past seasons; good house. East Lynne (Joseph King, mgr.) 9. Three Twins 10, 11.

ELIAS.—MAJESTIC THEATRE (Reis Circuit; John L. Gilson, mgr.): The Top o' the World 8 pleased large house at both matinee and night performances; the co. also took part in the Union Labor Parade and was very pleasing and appreciated. The Prince Chap 17. The Woman and the World (matinee and night) 18. Lyman H. How's pictures 19.—FARK OPERA HOUSE (Reis Circuit; J. L. Gilson, mgr.): The Princess of Patches 6-8, with daily matinees; Estelle Allen in the role, played to capacity



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GIRL AND THE GAWK (Will H. Locke, mgr.): Huron, S. D., 13-18, Madison 15, Flandreau 16, Dell Rapids 17, Pipestone, Minn., 18.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Pittsburgh, Pa., 13-18, Baltimore, Md., 20-25.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): San Francisco, Cal., 5-18, Sacramento 19, 20, San Jose 21, 22, Stockton 23, Fresno 24, Bakersfield 25.

GIRL FROM RECTOR'S (A. H. Woods, mgr.): Philadelphia, Pa., 12-18, Scranton 20, 21, Harrisburg 22, York 23, Lancaster 24, Reading 25.

GIRL FROM U. S. A. (Central: Harry Scott, mgr.): Oregon, Ill., 14, Dixon 15, Lee Witt, Ia., 16, Clinton 17, Morrison, Ill., 18, Mac- catine, Ia., 19, Marengo 20, Sigourney 21, What Cheer 22, Monticello 23, Iowa Falls 24, Boone 25, Marshalltown 26.

GIRL FROM U. S. A. (CHY: Harry Scott, mgr.): Kansas City, Mo., 12-18, St. Joseph 19-22, Chillicothe 23, Brookfield 24, Moberly 25.

GIRL FROM U. S. A. (Eastern: Harry Scott, mgr.): Alexandria, Ill., 14, Galesburg 15, Ayer 16, La Harpe 17, Dallas City 18, Quincy 19, Bush- nell 20, Macomb 21, Carthage 22, Mt. Sterling 23, Pittsfield 24, Hannibal, Mo., 25.

GIRL FROM U. S. A. (Western: Harry Scott, mgr.): Jacksonville, Mich., 14, Concord 15, Bel- ding 16, Jonia 17, Kalamazoo 18, Muskegon 19, Big Rapids 20, Reed City 21, Clare 22, Mt. Pleasant 23, Alma 24, Bay City 25, Saginaw 26.

GIRL OF THE GOLDEN WEST (David Belasco, mgr.): Newport, R. I., 14, Salem, Mass., 15, Lowell 16, Haverhill 17, Manchester, N. H., 18, Nashua 20, Portsmouth 21, Biddeford, Me., 22, Rockland 23, Bangor 24, Lewiston 25.

GIRL OF THE MOUNTAINS (O. E. Wee, mgr.): Sanford, Me., 15, Portland 16, Rum- ford 17, Lewiston 18, Soldiers' Home 20, Bel- fast 21, Pittsfield 22, Bar Harbor 23, Oldtown 24, Bangor 25.

GIRLS (Sam S. and Lee Shubert, Inc., mgrs.): Pittsburgh, Pa., 13-18.

GOING HOME (Sam S. and Lee Shubert, Inc., mgrs.): Chicago, Ill., Sept. 6—Indefinite.

GRAUSTARK (Central: Baker and Castle, mgrs.): Keene, N. H., 14, Brattleboro, Vt., 15, Bellows Falls 16, Newport, N. H., 17, La- conia 18, Concord 20, Ludlow, Vt., 21, Clare- mont, N. H., 22, Johnsonbury, Vt., 23, Barre 24, Montpelier 25.

GRAUSTARK (Eastern: Baker and Castle, mgrs.): St. Louis, Mo., 12-18, Chicago, Ill., 19-25.

GRAUSTARK (Southern: Baker and Castle, mgrs.): New Orleans, La., 12-18.

GREAT DIVIDE (Henry Miller, mgr.): Lansing, Mich., 14, Jackson 15, Kalamazoo 16, Battle Creek 17, Saginaw 18.

HACKETT NOHMAN (Jules Murry, mgr.): Buffalo, N. Y., 13-18, Auburn 20, Geneva 21, Ithaca 22, Elmira 23, Hornell 24, Youngstown, O., 25.

HANS HANSON (Louis Rerac, mgr.): Heron Lake, Minn., 14, Windom 15, Mountain Lake 16.

HER DARK MARRIAGE MORN (Thos. W. Keener, mgr.): De Kalb, Ill., 14, Polo 15, Sterling 16, Dixon 17, Mendota 18, Spring- valley 19, Peru 20, Kewanee 21, Galva 22, Monmouth 23, Roseville 24, Galesburg 25, Mo- line 26.

HIGGINS, DAVID (Stair and Nicolai, mgrs.): Philadelphia, Pa., 13-18, Pittsburgh 20-25.

HILLIARD, ROBERT (Frederic Thompson, mgr.): Brooklyn, N. Y., 13-25.

HODGE, WILLIAM (Lieber and Co., mgrs.): New York City, Sept. 12—Indefinite.

HOUSE OF THOUSAND CANDLES (Carl Mac- Vitty, mgr.): Chicago, Ill., 12-18, Marshall- town, Ia., 19, Grinnell 20, Okaloosa 21, Bur- lington 22, Ottumwa 23, Albia 24, Centerville 25.

HOUSE OF THOUSAND CANDLES: Water- town, N. Y., 14, Ogdensburg 15, Plattsburg 16, St. Albans, Vt., 17, Burlington 18.

HUMAN HEARTS (Eastern: W. E. Nankeville, mgr.): Poughkeepsie, N. Y., 14.

HUMAN HEARTS (Southern: W. E. Nankeville, mgr.): Hinton, Va., 14, Clifton Forge, Va., 15, Hotchkiss 16, Pocahontas 17, Bladens- burg, Va., 18, Welch 20, South Boston, Va., 21, Graham, N. C., 22, Oxford 23, Henderson 24, Raleigh 25.

HUMAN HEARTS (Western: Wm. Franklin Riley, mgr.): Topeka, Kan., 14, Ottawa 15, Emporia 16, Newton 17, Leavenworth 18, At- chison 19, Salina 20, Abilene 21, Junction City 22, York, Neb., 23, Grand Island 24.

IN OLD KENTUCKY (A. W. Dierwald, mgr.): Milwaukee, Wis., 12-18, Superior 22, Hibbing, Minn., 23, Duluth 24, Duluth 25.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): St. Paul, Minn., 12-18, Min- neapolis 19-25.

IN WYOMING (H. E. Pierce, mgr.): Duluth, Minn., 13-18.

INTRUDER, THE (Wm. A. Brady, mgr.): New York City Sept. 20—Indefinite.

IS MATRIMONY A FAILURE (David Belasco, mgr.): New York City Aug. 24—Indefinite.

JAMES, LOUIS (Branch O'Brien, mgr.): Asbury Park, N. J., 23, Red Bank 24, Annapolis, Md., 25.

JANE EYRE (Rowland and Clifford, mgrs.): Toledo, Ill., 14, Rutland 15, Pekin 16, Lin- coln 17, Canton 18, Peoria 19, Galesburg 20, Princeton 21, Dixon 22, Morrison 23, Moline 24, Rock Island 25, Davenport 19-26.

JEFFERSON, JOSEPH AND WILLIAM W. (Albert Dorris, mgr.): Abbeville, S. C., 14, Augusta, Ga., 15, Orangeburg, S. C., 16, Charleston 17, Savannah, Ga., 18, Brunswick 20, Jacksonville, Fla., 21, 22, St. Augustine 23, Tampa 24, 25.

KENDALL, EIRA: Buffalo, N. Y., 20-25.

KENT, S. MILLER (Jos. M. Galtes, mgr.): Toledo, O., 24-25.

KIDNAPPED FOR A MILLION: Kokomo, Mo., 14, Menasha 15, Novinger 16, Unionville 17, Brookfield 18.

KIDNAPPED FOR A MILLION (Eastern: E. H. Perry, mgr.): Nokomis, Ill., 16, Gillespie 17, Morrisville 18.

KING OF BIG MISTERS (A. H. Woods, mgr.): Chicago, Ill., 5-18, Des Moines, Ia., 19-22, Omaha, Neb., 23-25.

LAWRENCE LIONEL (S. H. Jolliffe, mgr.): Florence, S. C., 14, Sumter 15, Orangeburg 16, Newberry 17, Spartanburg 18, Anderson 20, Greenville 21, Gaffney, Ga., 22, Griffin 23, Newnan 24, Rome 25.

LENA RIVERS (Coast: Barton and Wiswell, mgrs.): Denver, Colo., 12-18, Victor 19, Pueblo 20, Colorado Springs 21, Salida 22, Leadville 23, Grand Junction 24, Fruita, U. S., 25.

LENA RIVERS (Northern: Thos. H. Sewell, mgr.): Cloquet, Minn., 14, Brainerd 15, New Richmond 16.

LION AND THE MOUSE (Co. A: Henry B. Harris, mgr.): Jersey City, N. J., 13-18, Brook- lyn, N. Y., 20-25.

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LITTLE PROSPECTOR (Frank G. King, mgr.): Bateman, Ia., 14, Milton 15, Mystic 16, Warroad 17, 18, Windell 20, 21, Kalona 22, 23, Wellman 24, 25.

LORIMER, WRIGHT (W. A. Brady, mgr.): Grand Forks, N. D., 13-18, Fargo 16-18, Bill- ings, Mont., 20-22, Helena 23, 25.

MADAME X (Henry W. Savage, mgr.): Roch- ester, N. Y., 13-18, Toronto, Ont., 16-18, Chi- cago, Ill., 19—Indefinite.

MAN FROM HOME (Lieber and Co., mgrs.): Toronto, Ont., 13-18.

MAN FROM HOME (Lieber and Co., mgrs.): Los Angeles, Cal., 13-18.

MAN OF THE HOUR (Brady and Grismer, mgrs.): Philadelphia, Pa., 20-25.

MAN OF THE HOUR (Western: Brady and Grismer, mgrs.): Springfield, O., 14, Richmond, Ind., 15, Terre Haute 16, Springfield, Ill., 17, Decatur 18, St. Louis, Mo., 19-25, Alton, Ill., 26.

MAN ON THE BOX: Lead, S. D., 14, Dead- wood 15, Pierre 16, Huron 17.

MANN, LOUIS (Wm. A. Brady, mgr.): Boston, Mass., 6-18.

MANTALL, ROBERT (Wm. A. Brady, mgr.): Newark, N. J., 20-25.

MARRIED IN HASTE (Edwin Percival, mgr.): Kewanee, Ill., 14, Abingdon 15, Monmouth 16, Roseville 17, Galesburg 18, Moline 19, Toulon 20, Cambridge 21, Wyoming 22, Farmington 23, Cuba 24, Canton 25, Florida 26.

MASON, JOHN (Sam S. and Lee Shubert, Inc., mgrs.): San Francisco, Cal., Aug. 20-Sept. 25.

MASTER KEY (W. A. Brady, mgr.): Philadel- phia, Pa., 6-18.

McHENRY, NELLIE (Chas. H. Woods, prop.): Terre Haute, Ind., 13-18, Evansville 16-18, St. Louis, Mo., 19-25.

MEADOW BROOK FARM (J. W. Carson, mgr.): Lewistown, Ill., 14, Cuba 15, Bushnell 16, Macomb 17, Burlington, Ia., 18, Ft. Madison 19, La Plata, Mo., 20, Kirksville 21, Macon 22, Hannibal 23, Canton 24, Keokuk, Ia., 25, Quincy, Ill., 26.

MISSOURI GIRL (Jos. Rith, mgr.): Campbell, Mo., 14, Cardwell 15, Jonesboro, Ark., 16, Mammoth Springs 17, Thayer, Mo., 18.

MONEY AND THE WOMAN (Mittenthal Bros., mgrs.): St. Louis, Mo., 12-18.

MONTANA (Roland Osborn, mgr.): Clark, S. D., 14, Redfield 15, Huron 16, Highmore 17, Pierre 18, Rapid City 20, Sturgis 21, Lead 22, Spearhead 23, Belle Fourche 24, Deadwood 25.

MONTANA LIMITED (Klimt and Gammle, mgrs.): Des Moines, Ia., 12-14.

MRS. WIGGS OF THE CABBAGE PATCH (Lieber and Co., mgrs.): Boston, Mass., 13-18.

MY PARTNER'S GIRL (Chas. E. Blaser Amuse- ment Co., mgrs.): Philadelphia, Pa., 13-25.

NETHERSOLE, OLGA (Wallace Munro, mgr.): Baltimore, Md., 11-18.

OLCOTT, CHAUNCEY (Augustus Pittou, mgr.): East Claire, Wis., 14, Duluth, Minn., 15-18, Winnipeg, Man., 20-25.

OLD CLOTHES MAN (Olson and Bradfield, mgrs.): Ellendale, N. D., 14, Aberdeen, S. D., 15, Webster 16, Milbank 17, Montevideo, Minn., 18.

OLE OLSON (A. H. Westfall, mgr.): Ironwood, Wis., 14, Ashland 15, Iron River 16.

ON THE EVE (Henry B. Harris, mgr.): New Haven, Conn., 13-18, Hartford 16-18, Boston, Mass., 20-Oct. 2.

ON THE SWANEE RIVER (A. R. Warner, mgr.): Chicago, Ill., 12-18, South Chicago 19-22, Des Moines, Ia., 23-25.

ON TRIAL FOR HIS LIFE (A. H. Woods, mgr.): Pittsburgh, Pa., 13-18, Cleveland, O., 20-25.

ONLY LAW (Walter N. Lawrence, mgr.): Buf- falo, N. Y., 13-18.

OUR NEW MINISTER (Joseph Conyers, mgr.): Vineland, N. J., 20.

PAID IN FULL (Aster: Wagenhals and Kem- per, mgrs.): Cincinnati, O., 13-18, Louisville, Ky., 20-25.

PAID IN FULL (Atlantic: Wagenhals and Kem- per, mgrs.): Plainfield, N. J., 14, New Brun- swick 15, Burlington 16, Easton 17, Trenton 18, Brooklyn, N. Y., 20-25.

PAID IN FULL (Coast: Wagenhals and Kem- per, mgrs.): Salem, Ore., 14, Astoria 15, Port- land 16-18, Seattle, Wash., 19-25.

PAID IN FULL (Eastern: Wagenhals and Kem- per, mgrs.): Norwich, Conn., 14, New London 15, Westerly, R. I., 16, Putnam, Conn., 17, Attleboro, Mass., 18, Newcourt, R. I., 20, New Bedford, Mass., 21, Fall River 22, Woon-socket, R. I., 23, Brockton, Mass., 24, Salem 25.

PAID IN FULL (Western: Wagenhals and Kem- per, mgrs.): Pontiac, Mich., 14, Port Huron 15, Flint 16, Orono 17, Bay City 18, Saginaw 20, Battle Creek 21, Coldwater 22, Goshen 23, Lacorte 24, South Bend, Ind., 25.

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McRAE (Henry McRae, mgr.): Bellingham, Wash.—Indefinite.
MACK WILLARD: Salt Lake City, U. S. Aug. 22—Indefinite.
MARVIN STOCK (College): Charles B. Marvin, mgr.: Chicago, Ill., Aug. 30—Indefinite.
MARVIN STOCK (Marlowe): Charles B. Marvin, mgr.: Chicago, Ill., Aug. 30—Indefinite.
MARVIN STOCK (People's): Charles B. Marvin, mgr.: Chicago, Ill., Aug. 23—Indefinite.
MORTON-MAXWELL (H. C. Morton, mgr.): Orono, Mich.—Indefinite.
ORPHEUM (Grant Lafferty, mgr.): Philadelphia, Pa., Sept. 12—Indefinite.
OUR OWN: Ft. Wayne, Ind., Sept. 5—Indefinite.
PAYTON (Cyrus Payton, mgr.): Brooklyn, N. Y., Aug. 18—Indefinite.
PEAK'S ISLAND (Bartley McCallum, mgr.): Peak's Island, Me., June 20—Indefinite.
PLAYERS (Charles P. Elliott, mgr.): Chicago, Ill., Sept. 4—Indefinite.
POLI (S. E. Poli, mgr.): Springfield, Mass., May 10—Indefinite.
POLI (S. E. Poli, mgr.): Worcester, Mass., May 24—Oct. 2.
SNOW-MORTIMER: Troy, N. Y., Sept. 4—Indefinite.
SPOONER EDNA MAY (Jake Wells, mgr.): New Orleans, La., Aug. 22—Indefinite.
SUBURBAN GARDEN (Oppenheimer Brothers, mgr.): St. Louis, Mo.—Indefinite.
SUMMER (M. Moyers, mgr.): Hamilton, Ont.—Indefinite.
TURNER, CLARA (Ira W. Jackson, mgr.): Williamsport, Pa., Aug. 12—Sept. 18.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo., Aug. 22—Indefinite.
YALE (Monte Thompson, mgr.): New Bedford, Mass., April 19—Indefinite.

REPERTOIRE COMPANIES.

BARRIE STOCK (Edwin Barrie, mgr.): Hutchinson, Kan., 13-18.
BENNETT-MOULTON (Geo. K. Robinson, mgr.): St. Johnsbury, Vt., 13-18, White River Junction 20-25.
BRECKENRIDGE STOCK (Charles Breckenridge, mgr.): Omaha, Neb., Aug. 22-18.
BROADWAY PLAYERS (Southern): Felix Biel, mgr.: Montgomery, Ala., 12-18.
BROWN, KIRK (J. T. Macaulay, mgr.): Troy, N. Y., 12-18.
CHAUNCEY-KEIFFER (Fred Chauncey, mgr.): Lancaster, Pa., 13-18, Shamokin 20-25.
ORAI STOCK (P. Craig, mgr.): Hillsboro, N. H., 13-18.
CUTTER STOCK (Wallace R. Cutter, mgr.): Goshen, Ind., 13-18, Hicksville, O., 20-25.
KING, GERTHAUD (Wm. N. Smith, mgr.): Piquetteville, Ill., 13-18.
GRAHAM, FERDINAND: Beaver Falls, Pa., 12-18, Scottsdale 20-25.
GRAYSON, HERBERT (N. Appell, mgr.): Bangor, Me., 12-18, Hiram 20-25.
HALL, DON C. (Lina, O., 13-18.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): East Liverpool, O., 13-18, Canton, 20-25.
HARCOURT COMEDY (Chas. E. Harris, mgr.): Auburn, N. Y., Aug. 30—Sept. 25.
HARVEY STOCK (J. H. Garside, mgr.): New London, Wis., 12-18, Berlin 20-25.
HICKMAN-HERRIS STOCK (Eastern): Bert Leigh, mgr.: Waterloo, Ia., 12-18, Ottumwa 20-25.
HILLMAN'S IDEALS (F. P. Hillman, mgr.): Seneca, Kan., 12-18, Concordia 22-25.
HIMMELIN'S STOCK (John A. Himmelin, mgr.): Lima, O., 13-18.
HYDE'S THEATRE PARTY (L. H. Cunningham, mgr.): Findlay, O., 13-18, Elkhart, Ind., 20-25.
IMPERIAL STOCK (L. A. Harle, mgr.): Sandusky, O., 13-18.
KEITH STOCK (Cato S. Keith, mgr.): Marion, Ind., 13-18, 15.
KEYES SISTERS (V. A. Varney, mgr.): Morgantown, W. Va., 6-Oct. 2.
MACLEAN STOCK (No. 1): P. G. MacLean, mgr.: South Bend, Ind., Sept. 13—Indefinite.
MACLEAN STOCK (No. 2): P. G. MacLean, mgr.: Muncie, Ind., Sept. 6—Indefinite.
MAHER, PHIL STOCK (Leslie E. Smith, mgr.): Newark, N. J., 13-18.
MARKS, TOM (F. A. Brooks, mgr.): Watertown, N. Y., 6-25.
MARTIN STOCK (G. E. Cochran, mgr.): Excelsior Springs, Mo., 13-18.
MOOREY STOCK (La. Comte and Fleisher, mgrs.): Belleville, Kan., 13-18, Phillipsburg 20-25.
MORGAN-PEPPLE STOCK (T. Dwight Pepple, mgr.): Excelsior Springs, Mo., 5-18.
MYRLE-HARDER STOCK (Myrle-Harder Amusement Co., Inc., mgrs.): Birmingham, N. Y., 13-18, Allentown, Pa., 20-25.
ORPHEUM STOCK (Edward Doyle, mgr.): Muncie, Ind., 13-18, Angola 20-25.
PAYSON STOCK (S. Lawrence, mgr.): Parsons, Kan., 6-18, Independence 19-24.
READICK STOCK (M. O. Francillon, mgr.): Houston, Tex., 30-Oct. 2.
SHERMAN STOCK (Whitney Collins, mgr.): Toccoa, Ga., Ind., 13-18.
SIGMOND STOCK (W. O. Hill, mgr.): Sag Harbor, L. I., Mondays, Babyton, Tuesdays, Ft. Washington, Wednesdays, Ft. Jefferson, Thursdays, Northport, Fridays, Glen Cove, Saturdays.
SUMMERS STOCK (G. H. Summers, mgr.): Blind River, Ont., 13-18.
TAYLOR STOCK (H. W. Taylor, mgr.): Butler, Pa., 13-18.
TEMPEST DRAMATIC CO. (J. L. Tempest, mgr.): Newark Valley, N. C., 13-18.
WARNER COMEDY (B. B. Warner, mgr.): La Porte, Ind., 13-18.
WHITE DRAMATIC CO. (Charles P. White, mgr.): Springfield, Mo., 5-18.
WILLIAMS STOCK (T. P. De Gafferly, mgr.): Goldsboro, N. C., 13-18.
WINNINGER BROTHERS: Marshfield, Wis., 12-18, Eau Claire 19-25.
YANKEE DOODLE STOCK (Geo. Y. Galday, mgr.): La Crosse, Wis., 13-18.
THE COLONIAL STOCK: Middletown, O., 13-18.

OPERA AND MUSICAL COMEDY.

ABORN COMIC OPERA (Milton and Sargent Aborn, mgrs.): Newark, N. J., July 7—Indefinite.

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ALASKAN, THE (Wm. P. Cullen, mgr.): Colorado Springs, Colo., 13, 14, Leadville 15, Salida 16, Canon City 17, La Junta 18, Trinidad 19, Amarillo, Tex., 20, Wichita Falls 21, Durant, Okla., 22, South McAlester 23, Muskogee 24, Tulsa 25.
AMERICAN IDEA (Cohan and Harris, mgrs.): Asbury Park, N. J., 14, Trenton 15, Harrisburg, Pa., 16, Johnstown 17, Altoona 18.
BARKER IN TAYLAND: Chicago, Ill., 12-18.
BERNHART, SAM (Sam S. and Lee Shubert, Inc., mgrs.): Boston, Mass., 6-18.
BROADWAY MUSICAL COMEDY (Roy Chandler, mgr.): Buenos Aires, S. A., May 19—Indefinite.
BROOKS, IDOL (R. C. Whitney, mgr.): New York City, Aug. 10—Indefinite.
BURGOMASTER (Wm. P. Cullen, mgr.): Toronto, Ont., 13-18, Quebec, Que., 20-22.
BUSTER BROWN (E. H. Fitzhugh, mgr.): Cleveland, O., 13-18, Massillon 20, Wooster 21, Ashland 22, Gallon 23, Bucyrus 24, Mansfield 25.
CAHILL, MARIE (Daniel V. Arthur, mgr.): Brooklyn, N. Y., 20-25.
CANDY KID (Kilroy and Britton, mgrs.): Knoxville, Tenn., 13-18, Somerset, Ky., 18, Lexington 17, Nashville, Tenn., 20-25.
CANDY SHOP (Charles Dillingham, mgr.): Binghamton, N. Y., 14, Utica 15, Pittsfield, Mass., 16, Springfield 17, New Haven, Conn., 18, Boston, Mass., 20-Oct. 2.
CARL, RICHARD (Carle-Marke Co., mgrs.): Minneapolis, Minn., 12-18, St. Paul 13-18, Mankato 20, Red Wing 21, Winona 22, La Crosse, Wis., 23, Mason City, Ia., 24, Dubuque 25, Davenport 26.
CAT AND THE FIDDLE (Charles A. Selten, prop.): Helena, Mont., 14, Missoula 15, Wallace, Tex., 16, Colfax, Wash., 17, Spokane 18, 19, Sprague 20, Walla Walla 21, North Yakima 22, Ellensburg 23, Tacoma 24, 25.
CHOCOLATE SOLDIER (F. C. Whitney, mgr.): New York City, Sept. 13—Indefinite.
COHAN, GEORGE M. (Cohan and Harris, mgrs.): Brooklyn, N. Y., 13-18, Washington, D. C., 20-25.
COLE AND JOHNSON (A. H. Wilbur, mgr.): Wheeling, W. Va., 13-18, Akron, O., 16-18, Cleveland, 20-25.
COLLEGE BOY (Rastner; Eddie Delaney, mgr.): Logansport, Ind., 14, New Harmony 16, Boonville 17, Huntingburg 18, Jasper 19, Orleans 20, Seymour 21, Osgood 22, Shelbyville 23, Columbus 24, Connersville 25.
COMMON SENSE (John Cort, mgr.): Waukegan, Ill., 13-18, Calverly, Alberta 17, 18, Vancouver, B. C., 20, 21, Victoria 22, Westminster 23, Bellingham, Wash., 24, Everett 25.
CORINNE (J. M. Welch, mgr.): Seattle, Wash., 12-18.
CURTIS MUSICAL COMEDY (Allen Curtis, mgr.): Los Angeles, Cal.—Indefinite.
DE ANGELIS, JEFFERSON (F. Ray Comstock, mgr.): Omaha, Neb., 12-18.
DEVIL'S AUCTION (Charles H. Yale, mgr.): Annapolis, Md., 13, Norfolk, Va., 16.
DON'T TELL MY WIFE (Howard Hall Co., Inc., mgrs.): Elmira, N. Y., 14, Hornell 15, Olean 16, Bradford, Pa., 17, Jamestown, N. Y., 18.
EIGHT BELLS (Byrne Bros.): Lawrence, Mass., 13, 14.
FIFTY MILES FROM BOSTON (Cohan and Harris, mgrs.): Portland, Ore., 13-18, Seattle, Wash., 19-25.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Auburn, N. Y., 14, Niagara Falls 15, London, Ont., 16, Port Huron, Mich., 17, Saginaw 18.
FOY, EDIE (Sam S. and Lee Shubert, Inc., mgrs.): Montreal, P. Q., 13-18.
FRIVOLOUS BONNIE (American Amusement Co., Inc., prop.): Coldwater, Mich., 14, Hudson 15.
GAY HUSSARS (Henry W. Savage, mgr.): Boston, Mass., 6-25.
GAY MUSICIAN (John P. Slocum, mgr.): Ottawa, Ont., 13-18.
GEAR FLORENCE (Jules Murry, mgr.): Toledo, O., 12-18, Detroit, Mich., 19-25.
GINGERBREAD MAN: Toronto, Ont., 13-1.
GIRL AT THE HELM (H. H. Frasse, prop.): Seattle, Wash., 12-18, Portland, Ore., 19-25.
GIRL AT THE HELM (H. H. Frasse, prop.): Peoria, Ill., 12-18, Springfield 16-18, Chicago 19-25.
GIRL QUESTION (Eastern): H. H. Frasse, prop.: Springfield, Ill., 12-18, Peoria 16-18, Milwaukee, Wis., 19-25.
GIRL QUESTION (Western): H. H. Frasse, prop.: Seattle, Wash., 12-18, Portland, Ore., 19-25, Astoria 20.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Chicago, Ill., Aug. 9—Indefinite.
GOLDEN GIRL (Mort H. Singer, mgr.): Colver, Ill., 14, Hannibal, Mo., 15, Moberly 16, Columbia 17, Springfield 18, Kansas City 20-25, Atchison, Kan., 26.
GRAND OPERA (Oscar Hammerstein, mgr.): New York City, Aug. 30—Indefinite.
GREENING ELOISE (Sam S. and Lee Shubert, Inc., mgrs.): Detroit, Mich., 13-18.
HARTMAN, FERRIS: Spokane, Wash., 5-25.
HITCHCOCK RAYMOND (Cohan and Harris, mgrs.): Chicago, Ill., Sept. 5—Indefinite.
HONEYMOON TRAIL (Pineview Amusement Co., mgrs.): Omaha, Neb., 12-14, Lincoln 15, 16, Cheyenne, Wyo., 18, Denver, Colo., 19-25, Victor 26.
HONEYMOONERS (Francis X. Hope, mgr.): Glen Falls, N. Y., 14, Rome 15, Utica 16.

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Lawville 17, Opdenburg 18, Montreal, P. Q., 20-25.
MOFFET, DE WOLF (Sam S. and Lee Shubert, mgrs.): Norristown, Pa., 16.
IMPERIAL MUSICAL COMEDY: Portland, Me., June 7—Indefinite.
IN PANAMA (Al. Rich, mgr.): Chicago, Ill., 12-18, St. Louis, Mo., 19-25.
INTERNATIONAL GRAND OPERA (Frank M. Norcross, mgr.): Seattle, Wash., 12-18, Victoria, B. C., 20, 21, Vancouver 22-24, Whatcom, Wash., 25.
ISLE OF SPICE (F. A. Wade, mgr.): Indianapolis, Ind., 15, Columbus, O., 18, Akron 22, Youngstown 25.
ITALIAN GRAND OPERA: New York city Sept. 4—Indefinite.
JANIS, KISIE (Chas. B. Dillingham, mgr.): Chicago, Ill., Aug. 30-Sept. 18.
JUST OUT OF COLLEGE (Bohner and Campbell, mgrs.): Grand Rapids, Mich., 19-22.
KING DODO (John Cost, mgr.): Toronto, Ont., 12-15, Hamilton 16, London 17, Saginaw, Mich., 19, Bay City 20, Lansing 21, Jackson 22, Battle Creek 23, Kalamazoo 24, South Bend, Ind., 25, Kenosha, Wis., 26.
KNOX, P. O. A. D. A. (H. H. France, mgr.): Vancouver, B. C., 14, New Westminster 15, Hollingham, Wash., 17, Everett 18, Portland, Ore., 19-21, Eugene 22, Red Bluff, Cal., 24, Marysville 25.
LARRY'S MUSICAL COMEDY (J. A. Lacey, mgr.): Dubuque, Ia., 12-18, Cedar Rapids 20-22.
LAND OF NOD (Samuel E. Rock, mgr.): Columbia, S. C., 14, Charleston 15, Savannah, Ga., 16, Jacksonville, Fla., 17, Macon, Ga., 18, Columbus 20, Tuscaloosa, Ala., 21, Birmingham 22, Selma 23, Montgomery 24, Pensacola, Fla., 25.
LITTLE JOHNNY JONES (Charles L. Crane, mgr.): Kansasville, O., 14, Coshocton 15, Newark 16, Lancaster 17, Circleville 18, Columbus 20-22, Delaware 23, Marysville 24, Bellefontaine 25.
LITTLE NEMO (Klaw and Erlanger, mgrs.): Syracuse, N. Y., 13-19, Rochester 20-25.
LO (Harry Askin, mgr.): Kansas City, Mo., 13-19.
LOVE CURE (Henry W. Savage, mgr.): New York city Sept. 1—Indefinite.
MA'S NEW HUSBAND (Harry Scott, mgr.): Albion, N. Y., 14, Batavia 15, Warsaw 16, Le Roy 17, Perry 18, Mt. Morris 19, Danville 21, Canastota 22, Cortland 23, Waverly 24, Waverly 25.
MATHEW GIRL (J. C. Jackson, mgr.): Wichita, Kan., 12-25.
McFADDEN'S FLATS (Barton and Wiswell, mgrs.): Lake Charles, La., 14, Beaumont, Tex., 15, Galveston 16, Houston 17, San Antonio 18, New Braunfels 19, Waco 20, Ft. Worth 21, Dallas 22, Denton 23, Sherman 24, Gainesville 25.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): New York city Aug. 30—Indefinite.
MERRY WIDOW (Henry W. Savage, mgr.): Minneapolis, Wis., 14, Green Bay 15, Fond du Lac 16, Appleton 17, Oshkosh 18, Janesville 20, Madison 21.
MERRY WIDOW (Henry W. Savage, mgr.): New London, Conn., 14, Norwich 15, New Bedford, Mass., 16, Newport, R. I., 17, Fall River, Mass., 18, Brockton 19, Attleboro 21, Worcester 22, Springfield 24, 25.
MERRY WIDOW REMARRIED (Max Fastenburger, mgr.): St. Louis, Mo., 12-18.
MERRY WIDOW AND THE DEVIL (Joseph Weber, mgr.): Newark, N. J., 12-18, New York city Sept. 1—Indefinite.
MIDNIGHT SONG (Sam S. and Lee Shubert, mgrs.): New York city, 19-25.
MOORE, VICTOR (Cohan and Harris, mgrs.): Milwaukee, Wis., 12-17, Minneapolis, Minn., 18.
MOTOR GIRL (Frank Hennesey, mgr.): New York city June 18-Sept. 18.
NEWLYWEDS AND THEIR BABY (Geo. Goett, mgr.): Brooklyn, N. Y., 12-18, Baltimore, Md., 19-25.
FOUNDER OF MAHOMET (Sam S. and Lee Shubert, mgrs.): Providence, R. I., 12-18.
PARISIAN MODEL (Mittenthal Brothers, mgrs.): Marquette, Mich., 14, Calumet 15, Hancock 16, Ishpeming 17, Warraw 18, St. Paul, Minn., 19-25.
POWERS, JAMES T. (Sam S. and Lee Shubert, mgrs.): New York city Aug. 9—Indefinite.
PRINCE OF TO-NIGHT (Mort H. Slinger, mgr.): St. Louis, Mo., 12-18, Alton, Ill., 19, Quincy 20, Burlington 21, St. Charles, Ill., 22, Muscatine, Ia., 23, Davenport 24, Moline, Ill., 25, Rock Island 26.
PRINCE'S OPERA (Loverich and Campbell, mgrs.): San Francisco, Cal., July 26—Indefinite.
QUEEN OF THE MOULIN ROUGE (Thomas W. Ryley, mgr.): Chicago, Ill., Aug. 20—Indefinite.
RAVE, THE (Stair and Nicolai, mgrs.): Chicago, Ill., 6-18, Indianapolis, Ind., 20-22, Columbus, O., 23-25.
RED MILL (H. B. Emery, mgr.): Portsmouth, O., 14, Huntington, W. Va., 15, Lexington, Ky., 16, Frankfort 17, Owensboro 18, Evansville, Ind., 19, Vincennes 20, Robinson 21, Terre Haute 22, Brazil 23, Lafayette 24, Champlain, Ill., 25.
ROBINSON OPERA (C. L. Robinson, mgr.): Montreal, P. Q., May 17—Indefinite.
ROSE OF ALGERIA (Lew Fields, mgr.): Philadelphia, Pa., 12-25.
ROYAL CHIEF (F. A. Wade, mgr.): Madison, Wis., 14, Manitowish 15, Antigo 16, Wausau 17, Green Bay 18, Escanaba, Mich., 20, Calumet 21, Hancock 22, Ishpeming 23, Ironwood 24, Superior, Wis., 25, Hibbing, Minn., 26.
SCHOOL DAYS (Stair and Nicolai, mgrs.): Paterson, N. J., 12-18, Philadelphia, Pa., 20-25.
SIDNEY, GEORGE (Stair and Nicolai, mgrs.): Battle Creek, Mich., 14, Kalamazoo 15, Grand Rapids 16-18, Chicago, Ill., 19-25.
SMART SET (Barton and Wiswell, mgrs.): Trenton, N. J., 14, Burlington 15, Camden 16-18, Baltimore, Md., 20-25.
SMART SET (Barton-Wiswell and Nolan and Co.): Little Rock, Ark., 14, Hot Springs 15, Prescott 16, Texarkana 17, Jefferson, Tex., 18, Shreveport, La., 19, Marshall 20, Dallas 21, Ft. Worth 22, Waco 23, Bryan 24, Galveston 25.
SOUT KISS (Wells Amusement Co., mgrs.): Birmingham, Ala., 14, Atlanta, Ga., 15, 16, Montgomery 17, Mobile 18, New Orleans 19, 20, Baton Rouge 20.
STUBBORN CINDERELLA (Eastern: Arthur Houghton, mgr.): Concord, N. H., 14, Portsmouth 15, Hidesford, Me., 16, Portland 17, Waterville 18, Bangor 19, Gardiner 20, Lewiston 21, Dover, N. H., 22.
STUBBORN CINDERELLA (Western: Perry J. Kelly, mgr.): Milwaukee, Wis., 12-18, Waukegan, Ill., 19, Kalamazoo, Mich., 20, Grand Rapids 21, Owosso 22, Flint 23, Lansing 24, Jackson 25, Hammond, Ind., 26.
SUNNY SIDE OF BROADWAY (Boyle Woolf, mgr.): Omaha, Neb., 12-18.
SUPERBA (Edwin Warner, mgr.): Louisville,

Ky., 12-18, Springfield, Ill., 19-22, Peoria, 23-25.
THREE TWINS (Jos. M. Gaites, mgr.): New York city 12-18.
TAKE TWO (Jos. M. Gaites, mgr.): Butte, Mont., 14, Helena 15, Missoula 17, Wallace, Ida., 18, Spokane, Wash., 19-25.
THE PLACE AND THE GIRL (Eastern: H. H. France, prop.): Detroit, Mich., 12-18, Toledo, O., 20-25.
THE PLACE AND THE GIRL (Western: H. H. France, prop.): Tacoma, Wash., 12, 14, Victoria, B. C., 15, Vancouver 16, 17, Westminster 18, Bellingham, Wash., 19, Everett 20, Chehalis 22, Portland, Ore., 23-25.
TOP OF THE WORLD (J. M. Allison, mgr.): Detroit, Mich., 12-18, Cleveland, O., 20-25.
TRIP TO JAPAN AND THROUGH THE CENTRE OF THE EARTH (Shubert and Anderson, mgrs.): New York city Sept. 4—Indefinite.
VAN STUDDIFORD GRACE (Joseph Weber, mgr.): Rochester, N. Y., 16-18, Philadelphia, Pa., 20-25.
WARD AND VOKES (Stair and Nicolai, mgrs.): Montreal, P. Q., 12-18, Toronto, Ont., 20-25.
WILLIAMS, HENRY A. (Jack Shoenmaker, mgr.): Galesburg, Ill., 14, Peoria 15, Davenport, Ia., 16, Des Moines 17, 18, Kansas City, Mo., 19-25.
WILLS MUSICAL COMEDY (John B. Wills, mgr.): Savannah, Ga., 6-25.
WIZARD OF WISLAND (City: Harry Scott, mgr.): Memphis, Tenn., 12-18, Atlanta, Ga., 20-25.
WIZARD OF WISLAND (Eastern: Harry Scott, mgr.): Princeton, Ill., 14, Kewanee 15, Galesburg 16, Geneseo 17, Rock Island 18, Davenport, Ia., 19, Moline, Ill., 20, Alexis 21, Avon 22, Canton 23, La Harpe 24, Dallas City 25, Ft. Madison, Ia., 26.
WIZARD OF WISLAND (Western: Harry Scott, mgr.): Harrisburg, Ill., 14, Rockford 15, Freeport 16, De Kalb 17, Joliet 18, Aurora 19, Rochelle 20, Dixon 21, Clinton, Ia., 22, Dubuque 23, Independence 24, Waterloo 25, Cedar Rapids 26.
YORK AND ADAMS (Ed S. Daley, mgr.): Athens, Ga., 14, Columbia, S. C., 15, Charleston 16, Savannah, Ga., 17, Augusta 18.
MINSTRELS.
COHAN AND HARRIS: Akron, O., 16, Wheeling, W. Va., 20, Youngstown, O., 21, 22, Akron 23, Canton 24, Columbus 25.
DOCKSTADTER'S, LOU (Lew Williams, mgr.): Cincinnati, O., 12-18.
FIELD'S (Al. O. Field, mgr.): Pittsburgh, Pa., 14, Richmond 15, Newport News 16, Norfolk 17, Raleigh, N. C., 18, Columbia, S. C., 20, Charleston 21, Augusta, Ga., 22, Abbeville 23, Atlanta 24, 25.
GOETTON'S MINSTRELS (Dickinson, N. D., 14, Glendys, Mont., 15, Miles City 16, Billings 17, Big Timber 18, Livingston 20, Bozeman 21, Helena 22, Missoula 24.
GUY ARTHUR L.: Canonsburg, Pa., 12-18.
RICHARDS AND PRINGLE'S (Holland and Perkins, mgrs.): Buffalo, Tex., 14, Gollad 15, Victoria 16, Cope 17, Yakum 18, Houston 19, Galveston 20, Beaumont 21, Port Arthur 22, De Ridder, La., 23, Leesville 24, De Quincy 25, Lake Charles 26.
BURLESQUE.
AMERICANS (Teddy Simonds, mgr.): Cleveland, O., 12-18, Pittsburgh, Pa., 20-25.
AVENUE GIRLS (Dan Schuller, mgr.): Wilkes-Barre, Pa., 12-18, Scranton 16-18, Paterson, N. J., 20-22, Jersey City 23-25.
BEHMAN SHOW (Jack Singer, mgr.): Brooklyn, N. Y., 5-18, Philadelphia, Pa., 20-25.
BO REVEY (Henry P. Dixon, mgr.): Boston, Mass., 12-25.
BOHEMIANS (Al. Lubin, mgr.): Chester, Pa., 12-18, Philadelphia, Pa., 20-25.
BON TON (Weber and Bush, mgrs.): Cincinnati, O., 12-18, Louisville, Ky., 19-25.
BOWERY (H. B. Emery, mgr.): Chicago, Ill., 12-18, Cincinnati, O., 19-25.
BRIGADIERS (Wash. Martin, mgr.): Albany, N. Y., 12-18, Schenectady 16-18, Jersey City, N. J., 20-22, Paterson 23-25.
BROADWAY GAIETY GIRLS (Louis J. Oberwald, mgr.): St. Joseph, Mo., 16-18, Kansas City 20-25.
CENTURY GIRLS (John Moynihan, mgr.): Philadelphia, Pa., 12-18, Scranton 20-22, Wilkes-Barre 23-25.
CHEERY BLOOMERS (Maurice Jacobs, mgr.): Detroit, Mich., 12-18, Chicago, Ill., 19-25.
COLLEGE GIRLS (Spiegel Amusement Co., mgr.): Washington, D. C., 12-18, Wheeling, W. Va., 20-22, Columbus, O., 23-25.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Wheeling, W. Va., 12-18, Columbus, O., 19-25, Toledo 19-25.
COZY CORNER GIRLS (Sam Robinson, mgr.): St. Paul, Minn., 12-18, St. Joseph, Mo., 20-25.
CRACKER JACKS (Harry Scott, mgr.): Louisville, Ky., 12-18, St. Louis, Mo., 19-25.
DAINTY DUCHERS (Weber and Bush, mgrs.): Toledo, O., 12-18, Detroit, Mich., 19-25.
DREAMLANDS (Jas. Grodz, mgr.): New York city 12-18, Brooklyn, N. Y., 20-25.
DUCKLING (Frank Carter, mgr.): Buffalo, N. Y., 12-18, Detroit, Mich., 20-25.
EMPIRE (Jas. Burns, mgr.): Chicago, Ill., 12-18, Cleveland, O., 19-25.
FADS AND FOLLIES (Chas. B. Arnold, mgr.): Minneapolis, Minn., 12-18, Milwaukee, Wis., 19-25.
FASHION PLATES (Harry Montague, mgr.): Cincinnati, O., 12-18, Chicago, Ill., 19-25.
FAY FOSTER (John Grieves, mgr.): Newark, N. J., 12-18, Chester, Pa., 20-25.
FOLLIES OF THE DAY (Barney Gerard, mgr.): Washington, D. C., 12-18, Baltimore, Md., 20-25.
FOLLIES OF THE MOULIN ROUGE (Joe Hurtig, mgr.): Cleveland, O., 12-18, Columbus 20-22, Wheeling, W. Va., 23-25.
PROLOGUE LAMBS (T. E. Block, mgr.): Brooklyn, N. Y., 12-25.
GAIETY GIRLS (Pat White, mgr.): Wilkes-Barre, Pa., 12-18, Scranton 16-18, Albany, N. Y., 20-22, Schenectady 23-25.
GAY MARQUESS (Rob. Knack, mgr.): New York city 12-18, Brooklyn, N. Y., 20-25.
GIRLS FROM HAPPYLAND (Lou Hortig, mgr.): Toronto, Ont., 12-18, Rochester, N. Y., 20-25.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Kansas City, Mo., 12-18, Des Moines, Ia., 19-22, Marshalltown 23, Waterloo 24, 25.
HASTINGS, HARRY: Rochester, N. Y., 12-18, Schenectady 20-22, Albany 23-25.
HIGH ROLLERS (H. S. Woodruff, mgr.): Des Moines, Ia., 12-18, Marshalltown 15, Waterloo 17, 18, Minneapolis, Minn., 19-25.
IMPERIALS (Sim Williams, mgr.): Milwaukee, Wis., 12-18.
IRVING'S SHOW: Chicago, Ill., 12-25.
IRVING'S GIBSON GIRLS: Milwaukee, Wis., 12-18, Chicago, Ill., 19-25.
JARDIN DE PARIS GIRLS (Clarence Burdick, mgr.): Jersey City, N. J., 12-18, Paterson 16-18, New York city 20-25.
JERSEY LILIES (Wm. S. Clark, mgr.): Newark, N. J., 12-18, Washington, D. C., 20-25.
JOLLY GIRLS (Richard Patton, mgr.): Minneapolis, Minn., 12-18, St. Paul 19-25.
KENTUCKY BELLES (Robert Gordon, mgr.): Pittsburgh, Pa., 12-18, Washington, D. C., 20-25.
KNICKERBOCKERS (Louis Rohde, mgr.): New York city 12-18, Providence, R. I., 20-25.
LADY BOCCANERAS (Harry Strauss, mgr.): Louisville, Ky., 12-18, Cincinnati, O., 19-25.
LID LIFTERS (Des Moines, Ia., 12-18, Marshalltown 16, Waterloo 17, Minneapolis, Minn., 18-25.
MAJESTICS (Fred Irwin, mgr.): Chicago, Ill., 12-18, Cleveland, O., 20-25.
MARATHON GIRLS (Phil Sheridan, mgr.): Boston, Mass., 12-18, Springfield 20-22, Holyoke 23-25.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Philadelphia, Pa., 12-18, Baltimore, Md., 20-25.
MERRY MAIDENS (Harry Hedgus, mgr.): Baltimore, Md., 12-18, Philadelphia, Pa., 20-25.
MERRY WHIRL (Louis Epstein, mgr.): New York city 12-18, Philadelphia, Pa., 20-25.
MISS NEW YORK (Ed. Schappner, mgr.): Paterson, N. J., 12-18, Jersey City 16-18, Boston, Mass., 20-25.
MORNING, NOON AND NIGHT (Walter Remberg, mgr.): Chicago, Ill., 12-18, Milwaukee, Wis., 19-25.
MOULIN ROUGE (Chas. Edwards, mgr.): Cleveland, O., 12-18, Pittsburgh, Pa., 20-25.
MOULIN ROUGE GIRLS: Halesite, N. Y., 14, South Bethlehem 15, Coatesville 16, Downingtown 17, Lebanon 18.
PARISIAN WIDOWS (Weber and Bush, mgrs.): Schenectady, N. Y., 12-18, Albany 16-18, Boston, Mass., 20-25.
QUEEN OF JARDIN DE PARIS: Columbus, O., 12-18, Wheeling, W. Va., 19-25, Pittsburgh, Pa., 20-25.
REEVES' BEAUTY SHOW (Al. Reeves, mgr.): Providence, R. I., 12-18, New York city 20-25.
RENTE-SANTLEY (Abe Leavitt, mgr.): Buffalo, N. Y., 12-18, Toronto, Ont., 20-25.
RIALTO BOONERS (Robert Kraus, mgr.): Philadelphia, Pa., 12-18, Newark, N. J., 20-25.
ROSE HILL (Rice and Barton, mgrs.): Brooklyn, N. Y., 12-25.
ROSE SYDELL (W. S. Campbell, mgr.): Baltimore, Md., 12-18, Washington, D. C., 20-25.
RINAWAY GIRLS (Peter S. Clark, mgr.): New York city 12-18, Brooklyn, N. Y., 20-25.
SAM DEVERE'S (Louis Starks, mgr.): Boston, Mass., 6-18, Schenectady, N. Y., 20-22, Albany 23-25.
SAM SCHIRNER'S (Morris Weinstein, mgr.): St. Louis, Mo., 12-18, Kansas City 12-25.
SAM T. JACK'S (Wm. Hochm, mgr.): Brooklyn, N. Y., 4-18, New York city 20-25.
SEVENADRES (James Weeden, mgr.): Pittsburgh, Pa., 12-18, Buffalo, N. Y., 20-25.
STAR AND GARTER (Al. Nathan, mgr.): Springfield, Mass., 12-18, Holyoke 16-18, New York city 20-25.
STAR SHOW GIRLS (John T. Baker, mgr.): St. Louis, Mo., 12-18, Indianapolis, Ind., 19-25.
THOROUGHBREDS (Frank R. Carr, mgr.): Mount Carmel, Pa., 14, Allentown 15, Pottsville 16, Reading 17, 18.
TIGER LILIES (W. W. Drew, mgr.): Philadelphia, Pa., 12-18, Wilkes-Barre 20-22, Scranton 23-25.
TOWN TALK (Barney Gerard, mgr.): Schenectady, N. Y., 12-18, Albany 16-18, Montreal, P. Q., 20-25.
TROCADEROS (C. H. Waldron, mgr.): Hoboken, N. J., 12-18, New York city 20-25.
UMPIRE (Chas. Donoghue, mgr.): Indianapolis, Ind., 12-18, Louisville, Ky., 20-25.
VANITY FAIR (Harry Hill, mgr.): Detroit, Mich., 12-18, Chicago, Ill., 19-25.
WASHINGTON SOCIETY GIRLS (Lou Watson, mgr.): Kansas City, Mo., 12-18, St. Louis 19-25.
WATSON'S BURLESQUERS (W. H. Watson, mgr.): Toronto, Ont., 12-18, Buffalo, N. Y., 20-25.
WINE WOMAN AND SONG (Alex. Gorman, mgr.): New York city 12-18, Newark, N. J., 20-25.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Montreal, P. Q., 12-18, Toronto, Ont., 20-25.
BANDS.
BRANDMAN'S: Lakewood Park, Charleston, S. C., 12-18, Sept. 15.
BRITISH GUARDS (Thos. Brady, mgr.): Manhattan Beach, N. Y., June 19—Indefinite.
BROOKLYN MARINE: Brighton Beach, Coney Island—Indefinite.
KILERY (Channy Ellery, mgr.): Seattle, Wash., Aug. 16-Sept. 18.
KILTYERS (C. E. J. Power, mgr.): Brisbane, Australia, 12-18, Gympie 17, Bundaberg 18, Townsville 21, 22, Charters Towers 23-27, Cairns 29-Oct. 1, Mareeba 2, Cairns 3, Townsville 4, Rockhampton 5, Morgan 6, Rockhampton 8, Gladstone 10, 11, Bundaberg 12, Maryboro 13, Gympie 14, Brisbane 15, 16, Ipswich 17, Toowoomba 18, Warwick 19, Glen Innis 20, Inverell 21, Armadale 22, West Maitland 23, Newcastle 24-26, Bathurst 27, Dubbo 28, Wellington 29, Orange 30, Lithgow 31.
NATILES: Kentucky State Fair, Louisville, Ky., 12-18.
PRYOR'S, ARTHUR: Asbury Park, N. J., June 27-Sept. 18.
ROUNDS, LADIES' ORCHESTRA (H. O. Rounds, mgr.): Detroit, Mich., 7-14, Caro 15-17.
ROYAL ARTILLERY (Jos. De Vito, mgr.): Riverbank Park, Baltimore, Md.—Indefinite.
SOUNA (James R. Barnes, mgr.): Portsmouth, N. H., 14, Portland, Me., 15, Sherbrooke, Que., 16, Quebec 17, Montreal 18, St. John's 19, Montreal 20, Ottawa, Ont., 21, St. Albans and Burlington, Vt., 22, Bennington 23, Bangor, N. Y., 24, Olean 25, Du Bois, Pa., 26.
TOSCO'S, EMILE: West End, New Orleans, La.—Indefinite.
VENUSILLA: Sans Souci, Chicago, Ill.—Indefinite.
CIRCUSES.
BARNUM AND BAILEY'S: Coffeyville, Kan., 14, Joplin, Mo., 15, Springfield 16, Pittsburg, Okla., 17, Chautau 18, Winfield 19, Guthrie, Okla., 21, Oklahoma City 22, McAlester 23, Danville, Ark., 24, Little Rock 25.
BOSTON'S ANIMALS: Coney Island, N. Y.—Indefinite.
CAMPBELL BROS.: Alma, Kan., 14.
HAGENBUCK-WALLACE: Clinton, Mo., 14.
101 RANCH WILD WEST (Miller Brothers, mgrs.): Kingston, Kan., 14, Wellington 15, Hennessey, Okla., 16, Shawnee 17, Ada 18, McAlester 19.
REINOLDS BROS.: San Jose, Cal., 14, Stockton 15, Fresno 16, Visalia 17, Haverfield 18.
ROBBINS, FRANK A.: Miami, N. J., 14.
SPRUE-PHOTO: Stanton, W. Va., 15.
WHEELER'S, AL. F.: Rosendale, N. Y., 14.

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ADAMS' CARNIVAL (H. G. Adams, mgr.):
 Chincoteague, Va., 12-18.
COSMOPOLITAN SHOW (J. B. Anderson,
 mgr.): White Hall, Ill., 12-18.
FULLER, LOUIE: Montreal, P. Q., 6-18, Quebec,
 Que., 22-25.
HOWE, LYMAN H.: Boston, Mass., Aug. 10-
 Sept. 18.
RAYMOND, GREAT (Maurice F. Raymond,
 mgr.): Cape Town, South Africa, June 2—
 Indefinite.
SEVENGALA (W. C. Mack, mgr.): Williams-
 port, Pa., 12-18, Elmira, N. Y., 20-25.
THURSTON, HOWARD (Dudley McAdow,
 mgr.): Brooklyn, N. Y., 12-18.
YANKEE DOODLE ENTERTAINERS (Frank
 H. Thompson, mgr.): Gotham, Wis., 12-18.

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